

ARCHITECTURAL TERRACOTTAS

FROM

ETRUSCO-ITALIC TEMPLES

BY

ARVID ANDRÉN

WITH 168 PLATES IN A SEPARATE PORTFOLIO AND 43 FIGURES IN THE TEXT

TEXT

LUND, C. W. K. GLEERUP • LEIPZIG, O. HARRASSOWITZ

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ARVID ANDRÉN

LIC. PHIL., HB.

BY DUE PERMISSION OF THE PHILOSOPHICAL FACULTY OF LUND TO BE PUBLICLY
DISCUSSED IN CAROLINASALEN, ON JANUARY 27th 1940, AT 10 O'CLOCK A. M., FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

L U N D

PRINTED BY HÅKAN OHLSSON

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The plates are sold separately by the Swedish Institute in Rome



TEXT PRINTED BY HÅKAN OHLSSON, LUND

To my wife

PREFACE.

The remains of the protective terracotta decoration of the early temples of Etruria and Latium form a very abundant and widely dispersed material which has not so far been the subject of a thorough treatment in its entirety, although distinguished scholars have long ago pointed out the importance of having all these *disiecta membra* collected in a *Corpus*. The making of such a *Corpus* is however an arduous task, not only on account of the multiform and fragmentary nature of the material, of which primary information as to site and circumstances of discovery is too often insufficient or lacking, but also because the architectural terracottas of Etruria and Latium cannot be thoroughly studied as isolated phaenomena, but only in connexion with the fictile revetments of Campania, Magna Graecia, Sicily, Greece, Asia Minor, and the Greek Islands. The architectural terracotta material of these regions needs, almost as much as that of Etruria and Latium, to be treated comprehensively; for, while the rather restricted Campanian material is collected in Koch's careful and detailed catalogue, and certain local groups of revetments are dealt with in excellent treatises, there is no comprehensive work on the matter, since the study on the architectural terracottas in general begun several years ago by Koch was never completed, and Mrs. Van Buren's very useful pioneer books do not cover the whole vast subject. The task, consequently, would be that of compiling not a single *Corpus* but rather a series of *Corpora*, which, to make progress, ought to illustrate the entire material not only by precise descriptions and photographic records, but also by measured drawings, sections, reconstructions, colour plates, chemical analyses, etc.

The present book certainly does not attain so high a standard as to deserve the name of a *Corpus* in the sense suggested, but is rather intended as a preparatory work, which may be of some use as a handbook, until it can be replaced by a work of the kind proposed. I have endeavoured, however, to collect as large a material as possible — whereby I have often exceeded the limits of Etruria and Latium — in order to obtain a sure basis for general conclusions, well knowing, however, that much material still remains inaccessible or unknown, and that new discoveries may wholly or partially alter earlier views. In the general part of the book preceding the Catalogue I have included a treatise on the Etrusco-Italic temples, the understanding of whose construction is essential for a true comprehension of the form and function of the terracotta revetments. I have also attempted to give a survey of the architectural terracottas of the Greek world, which survey, in spite of its condensed form and unavoidable errors,

seems to be of some use for the sake of comparison. The Campanian material so amply illustrated by Koch is taken into account in connexion with the terracottas described in the Catalogue.

My great indebtedness to previous writers on the matter, even where I have ventured to dissent from their views, is obvious to anyone familiar with the subject, and is implied in the frequent references to names such as Cozza, Della Seta, Ducati, Gàbrici, Giglioli, Koch, Orsi, Payne, Rizzo, Van Buren, Wiegand, and others.

In presenting this book to the public I desire also to express my acknowledgement to all those who, in one way or another, have been of assistance to me in my work and without whose help I should not have been able to carry it through.

For his invaluable teaching and never-failing assistance and encouragement during a long series of years in which I have had the privilege of being his pupil, I thank my venerated master in the University of Lund, Professor MARTIN P. NILSSON. I am most grateful to Professor AXEL BOËTHIUS, Gothenburg, formerly Director of the Swedish Institute in Rome, who first awakened my interest in architectural terracottas by his inspiring instruction and by entrusting to me, in 1931, the task of examining and publishing the terracotta material from the acropolis of Ardea which the Italian authorities most generously placed at the disposal of our Institute. And my thanks are due to Dr. E. GJERSTAD, Director of the Swedish Institute in Rome, for having in many ways facilitated my work during my last stay in Rome, and to Dr. NATAN VALMIN, Lecturer in the University of Lund, for valuable archaeological training received under his guidance during two campaigns of excavation in Messenia, and for much help in revising the proofs.

I must especially thank the COUNCIL of the SWEDISH INSTITUTE IN ROME, for having admitted this work to the series of *Acta* edited by the Institute, and the COMMITTEES of the HUMANISTISKA FONDEN and the LÄNGMANSKA KULTURFONDEN, for having contributed sums for the printing of the Plates. My thanks are also due to the HUMANISTISKA VETENSKAPSSAMFUNDET, LUND, for granting me a sum for journeys and photographs.

It would be impossible to make full acknowledgement of all the courtesy extended to me by the Directors and staffs of the various museums which I have had occasion to visit. Let it be said that in all of them I met with a most friendly reception, and was accorded every assistance, for which I wish to express my deep appreciation. The list would be endless, should I attempt to state in every case my debt of gratitude to all those who most kindly allowed me to examine and photograph objects in the museums, who have supplied me with photographs and information, who have granted permission for publication, etc. To the following I address my thanks: —

In Italy: — Soprintendente Dr. S. AURIGEMMA, Bologna; Professor A. BARTOLI, Director of the Forum and Palatine, Rome; Signora BONCI-CASUCCINI, Chiusi; Dr. G. CALZA, Director of the excavations of Ostia; Dr. U. CALZONI, Director of the Museo Etrusco-Romano, Perugia; Dr. A. M. COLINI, Director of the Antiquarium Comunale, Rome; Professor L. CURTIUS, formerly Director of the German Archaeological Institute, Rome; Dr. A. DE AGOSTINO, of the Museo Archaeologico, Florence; Professor P. DUCATI, Director of the Museo Civico, Bologna; Commendatore S. BOCCONI, Director of the Museo Mussolini, Rome; Dr. P. GALEOTTI, Podestà of Chiusi; Don ALBERTO GALIETI, Lanuvio;

Dr. F. MAGI, of the Vatican Museums; Dr. G. MAIOLI, of the Museo Civico, Bologna; Soprintendente Commendatore A. MAIURI, Director of the Museo Nazionale, Naples; Dr. R. MENGARELLI, Director of the excavations of Caere, Rome; Soprintendente Professor A. MINTO, Director of the Museo Archeologico, Florence; Soprintendente Professor G. MORETTI, Director of the Museo delle Terme, Rome; Professor G. MARCHETTI-LONGHI, Director of the excavations of the Largo Argentina, Rome; Dr. O. NARDINI, Director of the Museo Civico, Velletri; Professor A. NEGRIOLI, of the Soprintendenza, Bologna; Commendatore Professor B. NOGARA, Director General of the Vatican Museums; Dr. M. PALLOTTINO, Director of the Museo di Villa Giulia, Rome; Commendatore L. PETRANGELI, President of the Opera del Duomo, Orvieto; Professor P. ROMANELLI, Director of the Museo Nazionale, Tarquinia; Dr. E. SOLAINI, Director of the Museo Guarnacci, Volterra; Professor E. STEFANI, formerly Director of the Museo di Villa Giulia, Rome; Dr. E. UCELLI, Podestà di Bettona; and Dr. A. DEL VITA, Director of the Museo Archeologico, Arezzo.

In Switzerland: — Professor W. DEONNA, Director of the Musée d'Art et d'Histoire, Geneva.

In Germany: — Dr. E. BUDDE, of the Staatliche Museen, Berlin; Dr. H. DIEPOLDER, Director of the Museum Antiker Kleinkunst, Munich; Dr. R. LULLIES, of the same museum; Professor A. NEUGEBAUER, of the Antiquarium, Berlin; Professor J. SIEVEKING, formerly Director of the Museum Antiker Kleinkunst, Munich; and Professor R. ZAHN, formerly Director of the Antiquarium, Berlin.

In Denmark: — Dr. P. FOSSING, of the National Museum, Copenhagen; Dr. FR. POULSEN, Director of the Ny Carlsberg Glyptotek, Copenhagen; Dr. V. HÄGER POULSEN, of the same museum; and Dr. P. J. RIIS, of the National Museum, Copenhagen.

In France: — M. E. MICHON, Conservateur du Musée du Louvre, Paris.

In England: — Dr. D. B. HARDEN, Assistant Keeper of the Ashmolean Museum, Oxford; Dr. R. HINKS, of the Department of Greek and Roman Antiquities, British Museum; Dr. P. F. PITMAN, Director of the Museum and Art Gallery, The Castle, Nottingham; and THE TRUSTEES OF THE BRITISH MUSEUM.

I have not had the opportunity of visiting the American museums, but have to acknowledge the receipt of much kind information and several photographs, for which I wish to thank: — Dr. L. D. CASKEY, of the Museum of Fine Arts, Boston; Miss RUTH L. MERRIAM, of the University Museum, Philadelphia; and Dr. GISELA M. A. RICHTER, Curator of the Department of Classical Art, The Metropolitan Museum, New York.

I wish also to express my gratitude to all members of the staff of the University Library, Lund, where the greater part of this book has been written. I am greatly indebted also to the librarians of the German Archaeological Institute, Rome; of the American Academy, Rome; of the Museo Archeologico, Florence; of the Musée du Louvre, Paris; of the Department of Greek and Roman Antiquities, British Museum; of the Staatlichen Museen, Berlin; of the Ny Carlsberg Glyptotek, Copenhagen; of the Kongelige Bibliotek, Copenhagen; and of the University Library, Oslo.

I am under great obligation to Professor A. W. VAN BUREN, of the American Academy in Rome, who with the greatest kindness undertook the revising of part of my English text and at the same time called my attention to several important publications. I am

greatly indebted also to R. J. H. JENKINS, Lecturer in the University of Cambridge, and to A. KING, B. A., Lecturer in the University of Lund, who have both taken much care in revising other parts of the text.

I wish to express my best thanks to Dr. ÅKE ÅKERSTRÖM, Lecturer in the University of Uppsala, who most kindly placed at my disposal a great number of photographs of the terracotta friezes from Larisa; to Dr. KRISTER HANELL, Lecturer in the University of Lund, for assistance in reading the proofs; to Dr. ERIK J. KNUDTZON, Lund, for many helpful suggestions concerning bibliographical matters; and to Dr. ERIK WELIN, Lund, for procuring me some useful photographs.

Finally, I have to acknowledge a heavy debt of gratitude to my wife, who has given unsparingly of her time and energy, assisting me in the museums, typewriting the manuscript, reading the proofs, compiling the indices, and making useful suggestions. As a token of what I owe, to her my book is dedicated.

Lund, December 1939.

Arvid Andrén.

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LIST OF LITERATURE AND ABBREVIATIONS.

The list excludes reports on excavations and finds published in periodicals or acta, and occasionally cited, not directly relevant works.

A. PERIODICALS AND ACTA.

AA	Archäologischer Anzeiger, in Jahrbuch des Deutschen Archäologischen Instituts.
AAD	Architettura e Arti Decorative.
ABA	Abhandlungen der Königl. Bayerischen Akademie der Wissenschaften, Philos.-Philol. Klasse.
ACIS	Atti del Congresso internazionale di scienze storiche, Roma, 1903. Vol. 5, Sezione IV: Archeologia. Roma, 1904.
AEM	Archäologisch-epigraphische Mitteilungen aus Österreich-Ungarn.
AICA	Annali dell'Istituto di Corrispondenza Archeologica.
AIV	Atti del Reale Istituto Veneto di scienze, lettere ed arti.
AJA	American Journal of Archaeology.
AM	Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung.
AMG	Atti e Memorie della Società Magna Grecia.
APA	Atti della Pontificia Accademia Romana di Archeologia.
AR	Atene e Roma.
Archaeologia	Archaeologia or Miscellaneous Tracts relating to Antiquity, published by the Society of Antiquaries.
ARW	Archiv für Religionswissenschaft.
ASA	Annuario della Regia Scuola Archeologica di Atene e delle Missioni italiane in Oriente.
ASG	Abhandlungen der Königl. Sächsischen Gesellschaft der Wissenschaften, Philologisch-Historische Classe.
ASPM	Atti e Memorie della R. Deputazione di storia patria per le provincie modenesi.
ASPR	Atti e Memorie della R. Deputazione di storia patria per le provincie di Romagna.
Athenaeum	The Athenaeum. Journal of english and foreign literature, science, fine arts, music and the drama.
Ausonia	Ausonia. Rivista della Società italiana di archeologia e storia dell'arte.
AWB	Abhandlungen der Königl. Akademie der Wissenschaften zu Berlin.
AZ	Archäologische Zeitung.
BA	Bollettino d'Arte del Ministero della Pubblica Istruzione.
BAAR	Bollettino dell'Associazione Archeologica Romana.

BASR	British and American Archaeological Society of Rome, Annual Reports.
BC	Bullettino della Commissione Archeologica Comunale di Roma.
BCH	Bulletin de Correspondance Hellénique.
BICA	Bullettino dell'Istituto di Corrispondenza Archeologica.
BJ	Bonner Jahrbücher.
BMM	Bulletin du Musée Historique de Mulhouse.
BMMA	Bulletin of the Metropolitan Museum of Art.
BSA	Annual of the British School at Athens.
BSGW	Berichte über die Verhandlungen der Königl. Sächsischen Gesellschaft der Wissenschaften zu Leipzig.
BSM	Bollettino dell'Associazione Internazionale degli Studi Mediterranei.
BSPU	Bullettino della Deputazione di storia patria per l'Umbria.
BSR	Papers of the British School at Rome.
Dedalo	Dedalo, Rassegna d'Arte.
Δελτίον	Ἀρχαιολογικὸν Δελτίον.
Die Antike	Die Antike, Zeitschrift für Kunst und Kultur des klassischen Altertums.
DPA	Dissertazioni della Pontificia Accademia Romana di Archeologia.
EA	Ἐφημερίς Ἀρχαιολογική.
ED	Ephemeris Dacoromana. Annuario della Scuola Romana di Roma.
Emporium	Emporium. Rivista mensile illustrata d'arte e di cultura.
Eranos	Eranos. Acta philologica suecana.
FS	Frankfurter Studien zur Religion und Kultur der Antike.
GA	Gazette archéologique.
GBA	Gazette des Beaux-Arts.
GGA	Göttingische gelehrte Anzeigen.
Gnomon	Gnomon. Kritische Zeitschrift für die gesamte klassische Altertumswissenschaft.
Hesperia	Hesperia. Journal of the American School of Classical Studies at Athens.
HIFM	Historisk-Filologiske meddelelser udgivne af det Kgl. Danske Videnskabernes Selskab.
Historia	Historia. Studi storici per l'antichità classica, pubblicazione trimestrale a cura del 'Popolo d'Italia'.
ILN	The Illustrated London News.
JBAS	Journal of the British and American Archaeological Society of Rome.
JdI	Jahrbuch des Deutschen Archäologischen Instituts.
JHS	The Journal of Hellenic Studies.
JRS	The Journal of Roman Studies.
MAA	Memoirs of the American Academy in Rome.
MAH	Mélanges d'archéologie et d'histoire. École française de Rome.
MAL	Monumenti Antichi pubblicati per cura della R. Accademia dei Lincei.
MeAL	Memorie della R. Accademia dei Lincei, Classe di scienze morali, storiche e filologiche.
MI	Museo italiano di antichità classica, ed. D. Comparetti.
MICA	Monumenti inediti pubblicati dall'Istituto di Corrispondenza Archeologica.
MJ	Münchener Jahrbuch der bildenden Kunst.
MMP	Fondation Piot. Monuments et Mémoires.

MMS	Metropolitan Museum Studies.
MNI	Mededeelingen van het Nederlandsch Historisch Institut te Rome.
MPA	Memorie della Pontificia Accademia Romana di Archeologia.
NA	Nuova Antologia. Rivista di lettere, scienze ed arti.
NGWG	Nachrichten von der Königl. Gesellschaft der Wissenschaften zu Göttingen, Philologisch-historische Klasse.
NJKA	Neue Jahrbücher für das klassische Altertum.
NS	Notizie degli Scavi di antichità.
ÖJ	Jahreshefte des Österreichischen Archäologischen Institutes in Wien.
PMAA	Papers and Monographs of the American Academy in Rome.
Πρακτικά	Πρακτικά τῆς ἐν Ἀθῆναις Ἀρχαιολογικῆς Ἑταιρείας.
RA	Revue archéologique.
RAL	Rendiconti della Reale Accademia dei Lincei. Classe di scienze morali, storiche e filologiche.
RASA	Rivista del R. Istituto d'Archeologia e Storia dell'Arte.
RC	Revue critique d'histoire et de littérature.
REA	Revue des études anciennes.
REG	Revue des études grecques.
REL	Revue des études latines.
RhM	Rheinisches Museum.
RIGI	Rivista Indo-Greco-Italica di filologia, lingua, antichità.
RIL	Rendiconti del R. Istituto Lombardo di scienze e lettere.
RM	Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung.
RPA	Rendiconti della Pontificia Accademia Romana di Archeologia.
RVV	Religionsgeschichtliche Versuche und Vorarbeiten.
SBA	Sitzungsberichte der Königl. Bayerischen Akademie der Wissenschaften zu München, Philos.-Philol. Klasse.
SHA	Sitzungsberichte der Heidelberger Akademie der Wissenschaften, Philosophisch-historische Klasse.
SIR	Skrifter utgivna av Svenska Institutet i Rom (Acta Instituti Romani Regni Sueciae).
StE	Studi Etruschi.
StM	Studi e Materiali di archeologia e numismatica pubblicati per cura di Luigi Adriano Milani, I—III.
Tilskueren	Tilskueren. Maanedskrift for Literatur, Samfundsspørgsmaal og almenfattelige videnskabelige Skildringer (Copenhagen).
WPB	Programm zum Winckelmannsfeste der Archäologischen Gesellschaft, Berlin.
ZBK	Zeitschrift für bildende Kunst.

B. BOOKS AND ARTICLES.

AD	Antike Denkmäler herausgegeben vom Deutschen Archäologischen Institut. Berlin, 1877 ff.
Akerström, SEG	A. Akerström, Studien über die etruskischen Gräber. SIR, III. Uppsala, 1934.
Anderson-Spiers, AAG	W. J. Anderson-R. Ph. Spiers, The Architecture of Ancient Greece, revised and rewritten by W. B. Dinsmoor. London, without year (1927).

- Anderson-Spiers, AAR W. J. Anderson-R. Ph. Spiers, *The Architecture of Ancient Rome*, revised and rewritten by Th. Ashby. London, 1927.
- AS Archäologische Studien H. Brunn dargebracht. Berlin, 1893.
- Baumeister, DKA Denkmäler des klassischen Altertums, herausgeg. von A. Baumeister. I—III, München und Leipzig, 1889.
- BrBr Denkmäler griechischer und römischer Sculptur unter Leitung von H. Brunn und P. Arndt herausgegeben von F. Bruckmann. München, 1888 ff.
- Bulanda, EE E. Bulanda, *Etrurja i Etruskowie*. Lwów, 1934.
- E. Buschor, *Die Tondächer der Akropolis*, I. Simen, II. Stirnziegel. Berlin und Leipzig, 1929, 1933.
- Beloch, RG K. J. Beloch, *Römische Geschichte*. Berlin und Leipzig, 1926.
- Bendinelli, CAER G. Bendinelli, *Compendio di storia dell'arte etrusca e romana (con cenni di preistoria italiana)*. Milano-Genova-Roma-Napoli, Soc. an. ed. Dante Alighieri, 1931.
- Bildertafeln Bildertafeln des etruskischen Museums der Ny Carlsberg Glyptothek. Kopenhagen, 1928.
- Borrmann, GB R. Borrmann und J. Neuwirth, *Geschichte der Baukunst*, I. Leipzig, 1904.
- Borrmann, KB R. Borrmann, *Die Keramik in der Baukunst (Handbuch der Architektur, I: 4)*. Leipzig, 1908.
- Brunn-Körte, RUE H. Brunn-G. Körte, *I rilievi delle urne etrusche pubblicati a nome dell'Istituto di Corrispondenza Archeologica*. I. Roma, 1870. II. Berlino, 1890—1896. III. Berlino, 1916.
- Canina, EM L. Canina, *L'antica Etruria marittima compresa nella dizione pontificia descritta ed illustrata con i monumenti*, I—II. Roma, 1846, 1849.
- CIE C. Pauli-O. A. Danielsson-G. Herbig, *Corpus Inscriptionum Etruscarum*. Leipzig, 1893 ff.
- CIL *Corpus Inscriptionum Latinarum consilio et auctoritate Academiae Litterarum Regiae Borussicae editum*. Berolini, 1862 ff.
- Collignon, HSG M. Collignon, *Histoire de la sculpture grecque*, I—II. Paris, 1892—97.
- CVA *Corpus Vasorum Antiquorum*.
- Daremberg-Saglio, Dictionnaire Dictionnaire des Antiquités grecques et romaines sous la direction de Ch. Daremberg et Edm. Saglio. Paris, 1877 ff.
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INTRODUCTION.

By the term *Etrusco-Italic* temples are to be understood, in a wide sense, those sacred edifices which were erected, before the introduction and general employment of temples of Hellenistic types, in those parts of Central Italy which were once dominated by the Etruscans or at least subject to the influence of the Etruscan culture. Numerous excavations undertaken at different sites within the region thus concerned have brought to light the remains of a great number of these early sanctuaries. In spite of this our knowledge of the form and structure of these temples is rather imperfect. This is primarily due to the fact that they were generally constructed of inferior material, easily destroyed by weathering and by the activities of later generations: they have therefore left but few and fragmentary remains, the interpretation and reconstruction of which is often difficult and uncertain. To this may be added that a great part of the actual remains have come to light in excavations undertaken for no scientific purpose or at least without adequate scientific supervision and care, and that too great a part of the discovered material has been imperfectly published or still remains unpublished.

The scanty remains of these early temples reveal the slight durability of the material used for their construction. Only the foundations were regularly of stone. The walls were often, at least in earlier times, of sun-dried or slightly baked brick, only in later times more regularly of tufa. The columns were sometimes built up of tufa drums, but sometimes they were partly or entirely of wood, often with a casing of terracotta. The entablature and the roof were always entirely of wood, with a protective decoration of terracotta. The remains of an Etrusco-Italic temple therefore chiefly consist only of more or less fragmentary portions of its foundation and of a number of fictile ornaments and tiles, which in most cases are so broken and damaged that a long and patient work of reassembling and restoration is required, before any clear idea of the original appearance of the various decorative and protective elements can be obtained. From the remains of the stone foundations the ground plan of a temple may be reconstructed with some certainty, and from the restored terracotta members some features of the superstructure may be derived. The remains of the fictile decoration are also of great importance for our knowledge of the development of the Etruscan, or Etrusco-Italic, art during the periods in which temples of the kind were built and maintained, that is, from the second half of the VII century to the second half of the I century B. C.

The evidence of the actual remains, however, would never have been sufficient for a complete reconstruction of an Etrusco-Italic temple. Supplementary evidence, however, is supplied partly by a number of ancient reproductions of temples or houses, in the

form of funerary monuments, votive offerings, engraved or painted representations, etc., partly by passages in ancient authors dealing with temples of the type in question, above all by the much-discussed formula for the construction of a »Tuscan» temple given by the Roman architect Vitruvius, in the fourth book of his treatise on architecture, written at the time of Augustus.

A list of the most important reproductions of Etrusco-Italic temples or of houses is given at the end of this chapter¹; to this list is added, for the sake of comparison, a number of similar reproductions from Greece, Sicily, and Southern Italy. The value of such reproductions is of course dependent on how far they may be considered to imitate faithfully the features of the prototypes. In this respect they vary greatly among themselves, for while some of them display a multitude of carefully rendered details, attesting the makers' intention to reproduce accurately the features of a real building, or type of building, others are executed in a sketchy manner and give only a few main features. Sometimes the reproduction represents so simple a kind of building that it cannot even be ascertained whether it depicts a temple or an ordinary house. This, however, does not make any great difference for the purpose concerned, for originally the temple, being the house of a divinity, took its pattern from the house of man, and in the case of small, simple shrines the structural features must have been much the same as those of ordinary houses.

The Vitruvian formula for the construction of a »Tuscan» temple was read and commented on long before any material remains or any ancient reproductions of an Etrusco-Italic temple were known.² As a consequence of this a considerable number of reconstructions of »the Tuscan temple» were made on the sole basis of the text, from the days of the Renaissance onwards, reconstructions which all are more or less fanciful, and all influenced by the authors' conception of Greek and Roman temples. The preponderance of the Vitruvian studies in bygone days also accounts for the fact that the Vitruvian formula has been regarded too much as a canon, with which the material remains were expected to fit in, and with the help of which these remains were restored. The fact, moreover, that Vitruvius presents as »Tuscan» a specific type of edifice characterized above all by the presence of three cellae, has caused excessive emphasis to be laid upon this type, to the disregard of other, single-cella types, which, with regard to structure, decoration, and architectonic character in general, are no less »Tuscan» than the triple-cella temple.

For a correct estimate of the value of the Vitruvian formula for the matter here concerned the following particulars may be pointed out. Vitruvius, being a professional architect, who wrote his work chiefly for a practical purpose,³ gives no description of an extant »Tuscan» temple, but a formula for the construction of a building of this

¹ The list excludes the representations of temples on Etruscan mirrors, which are treated by Bordini, *BC*, 46, 1918, pp. 229 ff., and hut urns, for which see Sundwall, *Die italischen Hüttenurnen* (*Acta Academiae Aboensis. Humaniora.* 4); Bryan, *Italic hut urns and hut urn cemeteries*, PMAA, vol. 4.

² For editions of Vitruvius and commentaries on the formula, cf. the List of Literature, p. XX. For an appreciation of Vitruvius and his attitude towards the architecture of his age, see Boëthius, in *ΔΡΑΓΜΑ Martino P. Nilsson dedicatum* (*SIR*, ser. II, vol. I), pp. 114 ff.

³ Cf. his words in Book I, 1, 18.

order. According to a theory advanced by K. O. Müller¹ and accepted by several scholars,² Vitruvius should have based his formula on the measurements of a real triple-cella temple extant in Rome, namely, the temple of Ceres, Liber, and Libera, dedicated in 493 B. C. and destroyed by fire in 31 B. C. Certainly, Vitruvius may have seen both this and other temples of the kind, for the Elder Pliny relates that as late as his life time there existed, both in Rome and in the country towns, ancient temples decorated with terracotta ornaments in the Tuscan fashion.³ He may also have made use of earlier precepts and specifications, Etruscan or Latin, which may have come down to him, perhaps by way of Varro.⁴ But in any case it is clear, from the character of the formula, that what Vitruvius presents is a schematic design of an abstract building, worked out, it may be assumed, on the basis of material or literary evidence, or from a combination of both, but wholly in accordance with the author's idea of the perfect Tuscan temple. As a consequence of this it is not to be expected that the extant remains of triple-cella temples should fit in perfectly with this abstract scheme, and in fact they do not. As regards the ground plan, an examination of the measurements of the foundations of extant temples — which, in general, are the only actual measurements that can be obtained from the remains — has shown how much the temples varied both from each other and from the Vitruvian model⁵; and in all probability we have to assume a similar degree of variation in the proportions of the superstructure of different temples. Just as the early Doric temples appear in a variety of forms highly different from each other and from what the architects of later times laid down as a Doric canon, the early triple-cella temples of Italy presented varieties in plan and elevation and were all more or less different from each other and from the model worked out by the late theorist Vitruvius.

On the other hand, these varieties are variations from a given type, and there can be no doubt that Vitruvius, just because he presents this type in an ideal form, also presents all its main characteristics. In any case, the formula of the Roman architect is indispensable for any study of the early temples of Central Italy. Especially as regards the superstructure, of which no coherent material remains are preserved, we are forced to depend chiefly on the formula, and on the evidence of the reproductions spoken of above. A comparison of these two sources of knowledge will show that, although the formula deals with a triple-cella temple, and the reproductions exclusively represent single-cella temples, the evidence of both sources agree in all main points. We may therefore conclude that the superstructure of both kinds of temple were constructed according to the same principles, with allowance for certain variations. The Vitruvian formula

¹ Müller-Deecke, *Die Etrusker*, II, p. 232.

² Cf. Rizzo, *BC*, 38, 1910, p. 281; Ducati *SAE*, p. 86.

³ Pliny, *NH*, XXXV, 12 (46).

⁴ Wiegand, *GNC*, p. 5, denies that Vitruvius could have made use of earlier precepts for the foundation of Tuscan temples, on account of his assumed ignorance of the Etruscan language. It is to be observed, however, that Vitruvius once (I, 7, 1) explicitly refers to the books of the Etruscan discipline, and that he may have found some

precepts, Latin or translated from the Etruscan, in his Latin sources, of which he mentions (VII, praef. 14) the book of a certain Fuficius, the two volumes of P. Septimius, quaestor to Varro, and Varro himself, who devoted one volume of his work *Disciplinarum libri IX* to architecture.

⁵ See the important paper of Miss Agnes Kirsopp Lake, *The archaeological evidence of the »Tuscan» temple*, in *MAA*, 12, 1935, pp. 89—149 (cited Lake, *TT*).

will therefore be used as the starting point for a survey of the structural features of the Etrusco-Italic temples, the understanding of which is essential for the appreciation of the form and function of the protective and decorative elements of terracotta with which this book is chiefly concerned.

A. REPRODUCTIONS OF TEMPLES OR HOUSES, OF GREEK, SICILIAN, OR SOUTH ITALIAN ORIGIN.

1 — Two fragmentary clay models of absidal houses, found at Perachora. In the front is a door flanked by two antae and by two double columns placed in line with the side walls. The roof was very high-pitched and open in the front. The walls are pierced, just below the eaves, by a series of triangular holes, and are decorated with a painted maeander frieze. Date: not later than 750 B. C.

AA, 1933, cc. 226 f.; AA, 1934, cc. 152 f., figs. 11, 12; Payne, JHS, 54, 1934, p. 190, figs. 3, 4.

2 — Fragments of fictile models of temples or houses, found at the Argive Heraeum. The building reconstructed from these fragments consists of an oblong chamber, or cella, with a large door in the front short side, flanked by two antae and by two columns, which are placed in line with the lateral walls and are connected with each other by an architrave and by a threshold, and with the walls by small struts placed near their tops. The cella and the pronaos are covered by a flat roof, and above this is a very high-pitched gable roof which, however, does not extend to the side edges of the flat roof and above the pronaos. In the front gable is a large door or window. In the side walls of the cella, just below the edge of the roof, are four triangular openings. The walls and the slopes of the roof are decorated with painted geometric ornaments, among which are some orientalizing elements. Date: VIII—VII century B. C.

Müller, AM, 48, 1933, pp. 52 ff., pls. VI, VII; Oikonomos, EA, 1931, pp. 1 ff., figs. 1—15.

3 — Fragment of a limestone model of a temple, with a Doric capital, part of a triglyph frieze, and remains of a pediment at one end, and of an apse at the other. From the sanctuary of Artemis Orthia, Sparta. Early VI century B. C.

BSA, 16, 1909/10, p. 34, note 2; Koch, AM, 39, 1914, p. 254; Dawkins, The Sanctuary of Artemis Orthia, p. 194, pl. LXXII: 60.

4 — Clay model of a small temple consisting of an almost square cella with a door in the front, a gabled roof with recessed pediments on both sides, and large discs above both gable tops. In the back of either pediment is a round opening. From Skillous in Elis. Middle of VI century B. C.

Oikonomos, EA, 1931, pp. 48 ff., figs. 27—29.

5 — Small fragment of a hip-roof, from a clay model of a house or temple. Found on the Acropolis, Athens.

Wiegand, Die archaische Poros-Architektur der Akropolis zu Athen, p. 191, fig. 210.

6 — Upper part of a limestone cippus from Gela in the form of a Doric temple, with triglyph frieze, widely projecting geison with mutules, two pediments with massive simae and remains of volute acroteria, and a roof covered with flat rain-tiles, semi-circular cover-tiles, and semi-cylindrical ridge-tiles, but without antefixes. The pediments are empty, but in the middle of either is a column with a square base, fluted shaft, and a capital of Ionic-Aeolic form.

Orsi, NS, 1900, pp. 279 f., fig. 3; id., MAL, 17, 1907, c. 519, fig. 362.

7 — Temple model consisting of a long and narrow cella with a high door in the front short side, a triglyph frieze on the long sides, and a gable roof with ridge-tiles and three longitudinal rows of ordinary tiles on either slope. In the front pediment is a row of triglyph-like supports; in the rear pediment is an 8-shaped opening. From Rosarno-Medma.

Orsi, NS, 1913, Suppl., p. 69, fig. 75.

8 — Temple model consisting of a rectangular cella with a door on the front short side, a triglyph frieze on the long sides, and a gabled roof decorated with plain discs at the corners. There is no horizontal gable geison, and the triglyph frieze does not continue over the short sides. From Rosarno-Medma.

Orsi, NS, 1913, Suppl., p. 69, fig. 76.

9 — Fragments of a terracotta plaque from Locri Epizephyrîi, showing a temple in relief. One piece shows the left corner of the building, from below: upper part of Ionic column, Ionic architrave with dentils, Doric triglyph frieze with astragalos, and raking cornice decorated with palmette border. Another fragment shows the centre of the pediment, with a circular gorgoneion at the apex.

Quagliati, *Ausonia*, 3, 1908, p. 228, figs. 79, 80.

10 — Fragment of a similar terracotta plaque from Locri Epizephyrîi, showing part of a temple pediment in relief, with triglyph frieze and an Ionic capital. In the middle of the pediment is a large triglyph flanked by two doves.

Quagliati, *Ausonia*, 3, 1908, p. 228, fig. 81.

B. REPRODUCTIONS OF TEMPLES OR HOUSES FOUND IN CENTRAL ITALY.

a) FUNERAL MONUMENTS.

11 — Cinerary urn of bronze, in the shape of an oblong chest resting on four legs and covered by a lid in the form of a gable roof. The walls of the chest are divided into square fields by punched lines and rows of points, imitating, perhaps, a half-timber construction. At either gable end the rafters project above the apex, crossing each other, and along the ridge is a series of ridge-logs which cross each other in the same manner,

but do not reach to the eaves, as the rafters do. Similar ridge-logs are indicated on a large number of hut-urns. They are not to be considered as imitations of the rafters, as is generally thought,¹ for they are always indicated on the outside of the roof and mostly do not reach the lower edge of it. In reality they apparently served to weight down thatched roofs; similar ridge-logs are still used for the same purpose in peasant houses in Scania, Denmark, and Germany. VIII—VII century B. C.

Montelius, CPI, II, pl. 308: 8; Pinza, MAL, 15, 1905, c. 618, fig. 189 d; Stefani, NS, 1910, p. 218, fig. 14; Della Seta, VG, p. 51, No. 2933, pl. XXVI: 2; Ducati, SAE, p. 129, fig. 122; Nogara, EC, pp. 274 f., fig. 148; Giglioli, AE, pl. IV: 4.

12 — Cinerary urn of bronze, from Orvieto; now in the Museo dell' Opera del Duomo at that city. It has the same form as the previous specimen, but lacks the ornaments on the chest and the ridge-logs on the roof; as decoration it has two round rosettes at the gable apices.

Cardella, Catalogo illustrativo del Museo Civico di Orvieto, p. 10; Montelius, CPI, II, pl. 241: 14; Pinza, MAL, 15, 1905, c. 618, fig. 189 c.

13 — Cinerary urn of bucchero, consisting of an oblong chest with a lid in the shape of a gabled roof, decorated with a panther's head in the middle of the ridge, with a ram's head at either gable top, and with circular rosettes at the gable ends. Found in a tomb at Castiglione del Lago, together with late Protocorinthian and early Corinthian pottery. Date: second half of VII century B. C.

Milani, NS, 1885, p. 500, with a figure; Montelius, CPI, pl. 238: 8; Messerschmidt, RM, 43, 1928, pp. 96 f., fig. 5.

14 — Funerary cippus from Chiusi, now in the Altes Museum, Berlin. On the four sides of the cippus are funeral scenes in low relief, one of them representing a *prothesis* within a gable-roofed building, probably a temple. The temple is rendered schematically, with two columns at either side, an overhanging roof, and a row of antefixes along the architrave; the ridge-pole is indicated, and above this is a rosette; on the roof are two lions. Gable inclination, 17°30'. Later half of VI century B. C.

Micali, Monumenti inediti, pl. XXII: 1; Abeken, Mittelitalien, p. 402, pl. VIII; Canina, EM, pl. 122: 5; Martha, AE, p. 279, fig. 187; Ducati, SAE, p. 90, fig. 79; Rumpf, Katalog der etruskischen Skulpturen, pp. 19 f., E 24, pl. 16; Giglioli, AE, pl. CXLVII, p. 28.

15 — Sepulchral urn from Chiusi, in the British Museum. It has a lid in the form of a gabled roof, with rows of ordinary tiles. On the four sides of the chest are various scenes in relief. Later half of VI century B. C.

Pryce, Catalogue of Sculpture, Vol. I, part II, Cypriote and Etruscan, pp. 164 ff., D 10, figs. 9—12.

16 — Lid of cinerary urn in the shape of a low gable roof; in the Museo Civico at Chiusi. On the ridge and on the gable ends are birds; on the long sides are gorgoneion antefixes sunk into the eaves. Later half of VI century B. C.

Gàbrici, StE, 2, 1928, p. 65, fig. 3; Levi, Il Museo Civico di Chiusi, pp. 18 f., fig. 3; Giglioli, AE, pl. CXL: 2, pp. 27 f.

¹ Cf., e. g. Sundwall, *o. c.* Cf. the iron-age house in *Fornvånnen*, 27, 1932, pp. 342 ff., fig. 177; *Cambr. Anc. Hist.*, Vol. of Pl., V, pp. 16 f., fig. a).

17 — Upper part of a cippus in the form of a house or temple; in the Museo Civico at Chiusi. The slopes of the roof are plain, the pediments are somewhat recessed, and the ends of longitudinal beams (*columen* and *mutuli*) are indicated. On the sides are various scenes in relief. Later half of VI century B. C. Gable inclination, 28°.

Gamurrini, RM, 4, 1889, pp. 89 f., pl. IV; Poulsen, Etruscan Tomb Paintings, pp. 55 f., fig. 43; Guarducci, BC, 55, 1927, pp. 207 ff.; Bianchi-Bandinelli, MAL, 30, 1925, cc. 482 ff., fig. 74; Messerschmidt, RM, 43, 1928, pp. 97 f., fig. 6; Nogara, EC, p. 93, fig. 45; Levi, Il Museo Civico di Chiusi, pp. 91 f., figs. 53 a—d; Giglioli, AE, pl. CXLII: 1—4, p. 28.

18 — Cinerary urn from Chiusi, with a lid in the shape of a high-pitched gable roof supported by a profiled strut in the pediments. In the Museo Archeologico, Florence. VI/V century B. C.

Solari, VPE, pl. XLIII: 85.

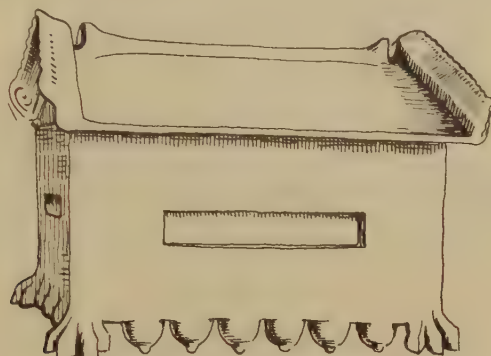


Fig. 1. Cinerary urn from Caere.

19 — (Fig. 1) — Cinerary urn from Caere, formerly in the Campana collection, now in the Louvre. The lid has the form of a gable roof with volutes at the ends of the pediments. VI/V century B. C.

Cataloghi del Museo Campana, Classe IV, Serie 9, No. 7 (p. 31).

20 — Cinerary urn from Caere, with a lid in the form of a gabled roof, on which is a representation of the dead lying on the bed of state. Along the eaves are various figures, running or kneeling. The gable ends and apices are decorated with concave discs. Formerly in the Campana collection, now in the Louvre. VI/V century B. C.

Cataloghi del Museo Campana, Classe IV, serie 9, No. 5 (p. 31); Loukomski, AE, fig. 50; Giglioli, AE, pl. CLIX: 1, p. 30.

21 — Painted imitation of a pediment, in the Tomba della Pulcella, Tarquinia. The painting represents the decorative elements of the raking cornice, with a palmette rising between two volutes at the top, and a large gorgoneion in the angle below. Date: 460—450 B. C.

Körte, AD, II, pl. 43; Weege, EM, pls. 11—13; Ducati, SAE, p. 247, fig. 262; Giglioli, AE, pl. CCVIII: 1, p. 37; Loukomski, AE, pls. 31, 32.

22 — Sepulchral urn from Chiusi, now in the British Museum. The lid has the shape of a gable roof with two feline animals on the ridge and a row of antefixes along the

eaves. At the apex and ends of the pediment are holes in which ornaments, now lost, were fastened. In front of the chest is a seated winged goddess, probably a Lasa of death. Gable inclination, 19° . V/IV century B. C.

Messerschmidt, RM, 43, 1928, pp. 91 ff., pl. 5; id., StE, 3, 1929, p. 166, pl. XXIX: 1; Pryce, Catalogue of Sculpture, I: II, pp. 180 ff., D 19, fig. 35; Giglioli, AE, pl. CLVIII: 4, p. 30.

23 — Sarcophagus from Bomarzo, with lid in the form of a gable roof. Two recessed pediments, with antefixes above the horizontal geison, and human heads at the apices and at the ends. Similar antefixes along the eaves. A sphinx above either gable top. In the British Museum. Second half of IV century B. C.

Camilli, AICA, 4, 1832, p. 284, and MICA, I, 1832, pl. XLII; Canina, EM, pl. CXX; Martha, AE, p. 197, fig. 154, p. 280, fig. 188; Ducati, SAE, p. 392, figs. 442, 443, 445, Pryce, Catalogue of Sculpture, I: II, pp. 185 ff., D 20, figs. 36—39, pls. III—IV.

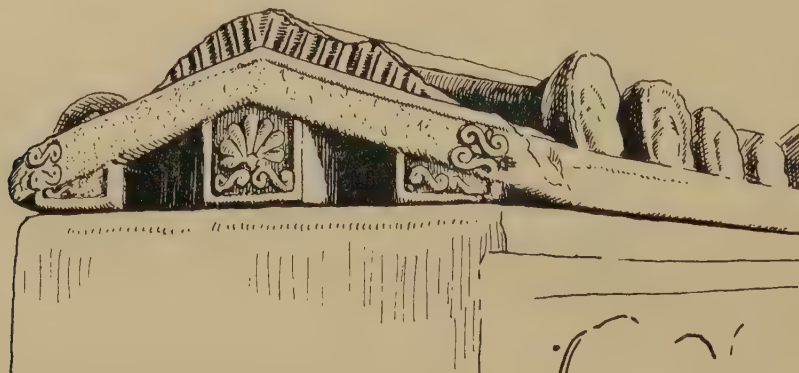


Fig. 2. Funerary urn from Arezzo.

24 — Limestone urn in the form of a rectangular house, with a door on each side and a widely overhanging hip-roof crowned by a hip-roofed *arca* with impluvium. From Chiusi; now in Berlin. IV—III century B. C.

Martha, AE, p. 290, fig. 198; Durm, BER, p. 44, fig. 43; Rumpf, Staatl. Mus. zu Berlin, Katalog d. Etr. Skulpturen, p. 40, E 87, pl. 56; Ducati, SAE, p. 381, fig. 423; Nogara, EC, p. 276, fig. 150; Giglioli, AE, pl. CCCXXXVI: 3, p. 63.

25 (Fig. 2) — Funerary urn, with a lid in the form of a gable roof; in the Museum at Arezzo. There are antefixes along the eaves, and the ends of the ridge-pole and of the longitudinal beams (*mutuli*) are decorated with ornaments. III—II century B. C.

Brunn-Körte, RUE, III, p. 115, pl. XCVI: 8.

26 — Cinerary urn from Volterra, with a lid in the form of a very high-pitched gable roof; in the Museo Archeologico in Florence. The pediment is recessed, with indication of the ridge-pole and a row of antefixes along the horizontal geison. On the slopes are rows of tiles but no antefixes. II century B. C.

Micali, Monumenti, pl. LXXII; Martha, AE, p. 267, fig. 180; Wiegand, PB, p. 720, fig. 5; Milani, MTE, fig. on p. 110; id., MAF, p. 225, pl. LXXVII: 1; Durm, BER, p. 46, fig. 45 e; Rizzo, BC, 38, 1910, p. 285; Ducati-Giglioli, AE, p. 119, fig. 11 b; Ducati, SAE, p. 384, fig. 437; Giglioli, AE, pl. CLXI: 2, pp. 30 f.



Fig. 3. Votive house or temple from Velletri.

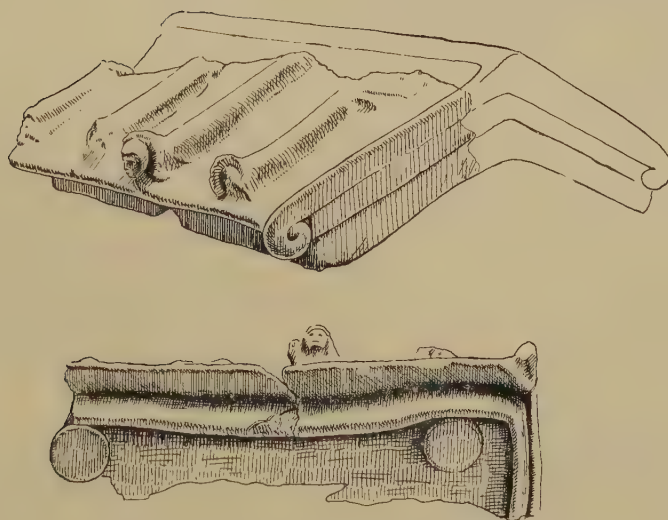


Fig. 4. Fragment of votive temple reproduction.

27 — Lid of a cinerary urn, similar to (or identical with?) that of the previous urn; in the figures cited below it is placed on an urn which now has another lid (cf. Giglioli, *AE*, pl. CCCXXXVI: 1).

Borrmann, in *Histor. philol. Aufsätze E. Curtius gewidmet*, pp. 167 ff., fig. 28; id., *GB*, p. 179, fig. 145; Wiegand, *PB*, p. 720, fig. 6; Durm, *BER*, p. 81, fig. 89; Rizzo, *l. c.*

b) VOTIVE REPRODUCTIONS.

28 — Clay model of a rectangular house or hut, from the early *stips votiva* of the temple of Mater Matuta at Satricum. The front is open and the side walls terminate in antae. The front part is covered by a flat roof sloping forwards, the rest by a rounded roof finished off in the front and at the back by a gable-shaped ridge. VII—VI century B. C.

Barnabei, NS, 1896, p. 100; Della Seta, VG, pp. 298 f., No. 11609.

29 — Clay model of a rectangular hut, entirely open in the front and covered by a gable roof with ridge-pole and two rows of tiles on each slope. The roof projects a little beyond the back and side walls. From the *stips votiva* of the temple of Mater Matuta at Satricum. VII—VI century B. C.

Barnabei, NS, 1896, p. 100; Della Seta, VG, p. 299, No. 11610.

30 — Terracotta model of a temple, probably from Capua. Rectangular cella with a door in the front. Gable roof projecting on all sides, but especially in the front, where it was supported by two curved struts projecting from the wall. On the roof are indicated rows of tiles; at the four corners are small palmettes. In the rear wall is a -shaped opening.

Patroni, Catalogo dei vasi e delle terrecotte del Museo Campano, II, p. 269, No. 667, pl. XII; Mingazzini, MAL, 37: 2, 1938, c. 923.

31 (Fig. 3) — Terracotta model of a house or temple, found at Velletri and now in the Museo di Villa Giulia in Rome. The front is open, forming a wide porch between two antae. In the interior are two separate rooms, or cellae, which occupy the back half of the building, and are covered by a separate flat roof. The building is covered by a gable roof projecting on all sides, with ends of longitudinal beams showing in the front. Above the front opening are traces of an architrave, now broken away. The quality of the clay, which is coarse, red, and hard-fired, points to an early date, probably the VI century B. C.

Rizzo, BC, 38, 1910, p. 286, note 1; Helbig, Führer, II, p. 348, No. 1785 q; Della Seta, VG, p. 213, No. 12641.

32 (Fig. 4) — Fragment of the roof of a terracotta model of a temple; in the Museo di Villa Giulia in Rome, provenance unknown. The fragment comprises part of the left slope with four rows of cover-tiles, one of which preserves an antefix in the shape of a human head. The opposite slope and the ridge are restored. At the left corner the sima ends in an inverted volute. On the under side are two discs, which apparently represent the capitals of two columns. VI—V century B. C.

Della Seta, VG, p. 210, No. 26722; Giglioli, AE, pl. CLXI: 3, p. 31.

33 — Clay model of a small temple consisting of a square cella covered by a low gable roof, upon which are indicated the ordinary tiles and the ridge-tiles, with a rosette at either gable top. On the front of the cella a closed door is indicated by incision, but the

left side, from the spectator's view, is left entirely open, and a row of steps lead up to this opening. Found among the *stips votiva* at the sanctuary of Dea Marica at Minturno. VI—V century B. C.

Mingazzini, MAL, 37, 1938, cc. 919 f., pl. XLII: 3, 4.

34 — Fragment of a clay model similar to the previous one, and found together with this. The fragment consists of the circular end-piece of a ridge-tile, with a female head above it, of VI-century style, with a strut at the back.

Mingazzini, MAL, 37, 1938, cc. 920 f., pl. XLI: 2.

35 — Disc-shaped acroterion with a human head surrounded by a leaf or strigilation; from a clay model similar to the two preceding ones, and found together with these.

Mingazzini, MAL, 37, 1938, c. 921, pl. XLI: 4.

36 — Clay reproduction of a small temple, rectangular, with a door in the short front side, gable-roof with ridge-tile and cover-tiles, a sima on all sides, incised vertically, and traces of a disc above the gable apex. From Veii, now in the Museo di Villa Giulia. VI—V century B. C.

37 (Fig. 5—6) — Fragmentary terracotta model of a temple, found at Nemi and now in the Museo di Villa Giulia in Rome. The fragment comprises only the pediment, with adjoining parts of the roof. The ends and edges of the roof are broken away on all sides. On the slopes are rows of ordinary tiles. The pediment is deeply recessed and has an inner flat roof covered with ordinary tiles, with a row of antefixes along its edge. At either end of the pediment and below its apex are figured scenes in relief. In the pediment wall are two round openings. A more detailed interpretation of this the most important of all Italic temple models hitherto brought to light must be reserved to the following sections of our treatment. Gable inclination, 26° .

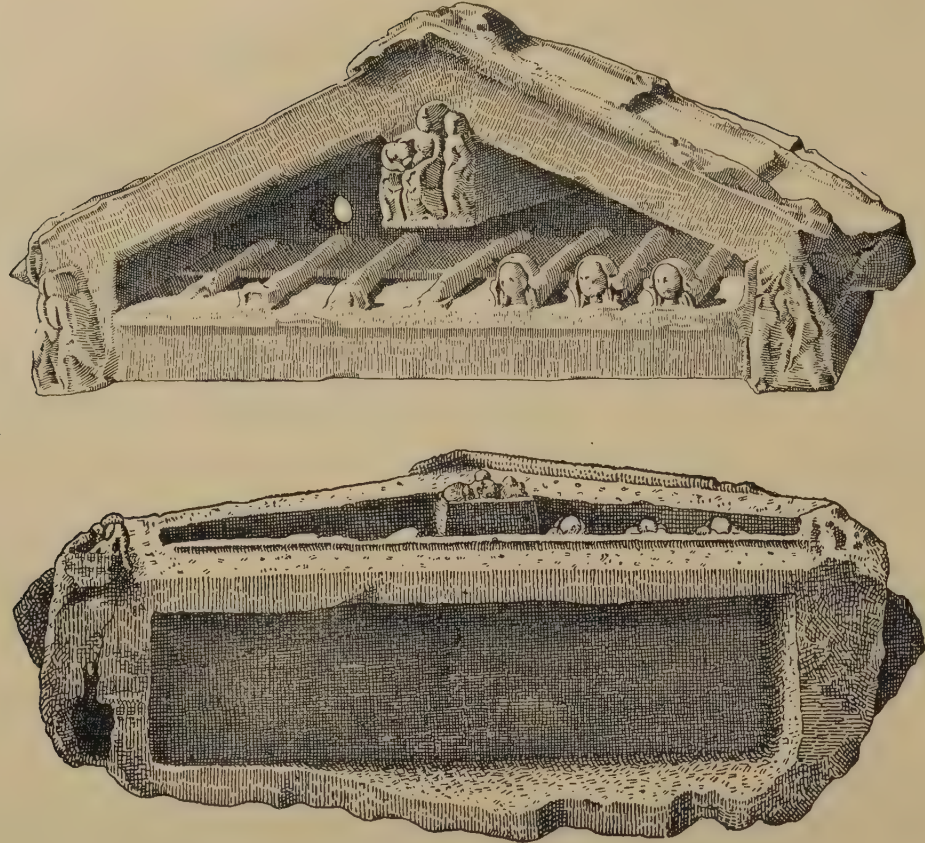
Barnabei-Cozza, NS, 1896, p. 44; Tomassetti, CR, II, p. 266, fig. 54; Rizzo, BC, 38, 1910, pp. 286 ff., figs. 1—2, pl. XII; id., BC, 39, 1911, pp. 53, 61; Helbig, Führer, II, pp. 346 f.; Della Seta, VG, pp. 229 f., No. 12642; Ducati, SAE, p. 90, fig. 78; Studniczka, Die Antike, 4, 1928, pp. 208 f., fig. 40; Giglioli, AE, pl. CLXI: 1, p. 30.

38 — Fragment of the roof of a terracotta temple model, found at Nemi and now probably lost. Of the epistyle nothing was preserved. On the gabled roof flat tiles and cover-tiles were indicated. There was no lateral sima but antefixes in the form of female heads framed by shells. The pedimental sima was carefully executed, with a groove along the top, in which were remains of lead sealings for the fastening of a cresting. In the pediment were remains of figured decoration.

v. Rohden, RM, 1, 1886, pp. 175 f.; Rizzo, BC, 1910, pp. 288 f.

39 — Fragment of a tile-covered roof of two slopes, with a flat front sima and a square plaque at the end of the ridge-pole. From Velletri.

Mancini, NS, 1915, p. 87.



Figs. 5—6. Clay reproduction of a temple, from Nemi. Front and under side.
(From *Bullettino Comunale*, 38, 1910).

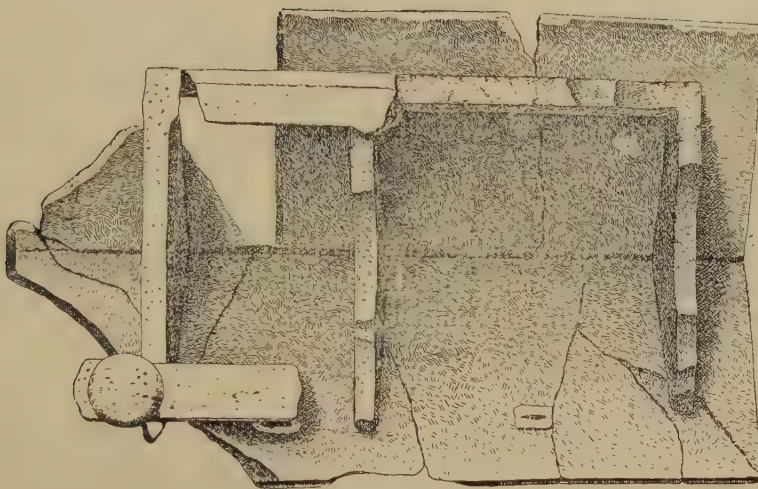
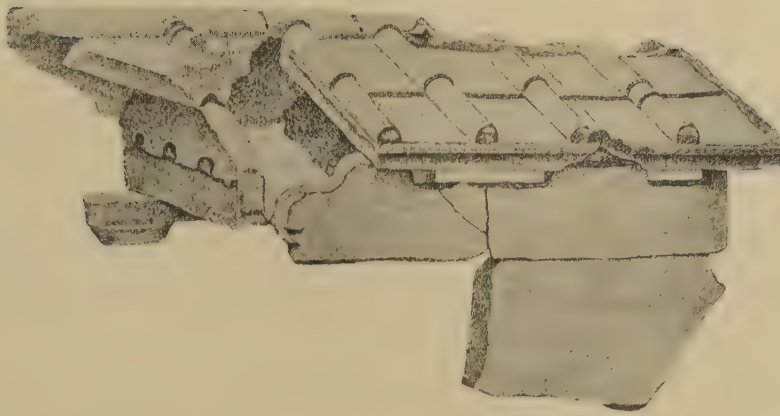
40 (Fig. 7—8) — Fragmentary terracotta model of a temple with one cella and pronaos; found in the later *stips votiva* of the temple of Mater Matuta at Satricum, and now in the Museo di Villa Giulia in Rome. The fragment comprises most of the roof, part of the pediment, and portions of the cella walls. The pediment was apparently similar to that of the Nemi model. On the roof are indicated the ridge-tiles and rows of ordinary tiles; all the antefixes are broken away. In the cella walls, just below the eaves, are oblong openings, two on either side.¹

Mengarelli, *ACIS*, V, p. 271; Pinza, *MAL*, 15, 1905, c. 486; Rizzo, *BC*, 38, 1910, pp. 297 ff., figs. 3—5; Della Seta, *VG*, pp. 300 f., No. 11614.

41 (Fig. 9) — Terracotta model of a temple with one cella, found in the later *stips votiva* of the sanctuary of Mater Matuta at Satricum, and now in the Museo di Villa Giulia in Rome. The temple has an almost square cella, opening with a door, between

¹ Cf. the sub-geometric models from Argos and Perachora (Nos. 1 and 2 of this list). In real temples and houses these openings apparently served for airing. The sunk squares seen on the architraves in

an architectural chamber tomb at Canosa (Nachod, *RM*, 29, 1914, pp. 266 ff., figs. 7, 8) probably reproduce similar openings.



Figs. 7—8. Clay reproduction of a temple, from Satricum.
(From *Bullettino Comunale*, 38, 1910).

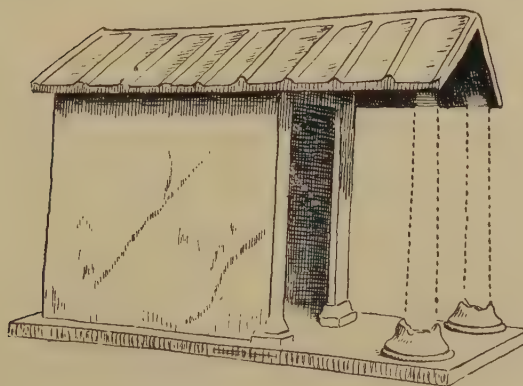


Fig. 9. Clay reproduction of a temple, from Satricum.

two antae, into an open porch, almost as long as the cella. The roof projecting above the porch was supported by two columns, but there was no architrave and no inner, flat roof. III—II century B. C.

Mengarelli, ACIS, V, p. 271; Pinza, MAL, 15, 1905, c. 486; Rizzo, BC, 38, 1910, pp. 304 f., fig. 7; Della Seta, VG, p. 300, No. 11613; Studniczka, Die Antike, 4, 1928, p. 201, fig. 33; Giglioli, AE, pl. CLXI: 4, p. 31.

42 — Lower part of a clay model of a rectangular house or temple, set on a platform. Vestibule flanked by two antae and communicating with the main room through a door. Projecting part of platform shows no traces of columns. III—II century B. C. From the *stips votiva* of the temple of Mater Matuta at Satricum.

Della Seta, VG, pp. 299 f., No. 11611.

43 — Fragment of an urn or terracotta model of a temple, showing the left corner of a pediment, with adjoining parts of the roof and of the underlying cella walls. Painted decoration. No architrave. Cover-tiles ending with rosette antefixes. The lower fascia of the raking cornice diminishes to a point at the eaves, so that the lower edge of the cornice has an inclination of $17^{\circ}30'$, while its upper edge slopes at 25° . Found at Orvieto.

Minto, StE, 8, 1934, p. 114, fig. 5.

44 — Terracotta model of a small shrine consisting of a cella of oblong shape, with a thick base moulding and a door on one of the short sides. It was covered by a gable roof which is now completely missing. From Orvieto.

NS, 1885, p. 38, pl. III, fig. 6.

45 — Small fragment showing part of the *sima* of a temple model of terracotta: found during the excavation of the temple at the Belvedere, Orvieto.

Pernier, NS, 1925, p. 141, fig. 6.

46 — Upper part of a terracotta model representing an oblong aedicula with a gable roof; on the walls below the eaves is a painted wave-border. From Orvieto.

Minto, NS, 1934, p. 95 f., fig. 9.

47 — Upper part of a clay model of a small temple covered by a gable roof with indication of tiles. To judge from the remains of a capital there was a pronaos with two columns. The roof projects at the back. From Orvieto.

Minto, NS, 1934, p. 95, fig. 10.

48 — Small clay model of a rectangular hut, found in Rome near the Via Curva. The hut has a door on the short front side, and is covered by a gable-roof with indications of tiles and a rosette at the apex. Probably from the end of the Republic.

BC, 1888, pp. 125, 497; Muñoz-Colini, Antiquarium, pl. XXIX: 1.

THE ETRUSCO-ITALIC TEMPLES.

THE GROUND PLAN.

Vitruvius, IV, 7, 1—2: *Locus, in quo aedis constituetur, cum habuerit in longitudine sex partes, una dempta reliquum quod erit, latitudini detur. Longitudo autem dividatur bipertito, et quae pars erit interior, cellarum spatiis designetur, quae erit proxima fronti, columnarum dispositioni relinquatur. Item latitudo dividatur in partes X. Ex his ternae partes dextra ac sinistra cellis minoribus, sive ibi alae futurae sunt, dentur; reliquae quattuor mediae aedi attribuantur. Spatium, quod erit ante cellas in pronao, ita columnis designetur, ut angulares contra antas, parietum extremorum e regione, conlocentur; duae mediae e regione parietum, qui inter antas et mediam aedem fuerint, ita distribuantur; et inter antas et columnas priores per medium isdem regionibus alterae disponantur.*

The temple presented by Vitruvius as typically Tuscan is distinguished above all by its almost square plan and by the presence of three parallel cellae, indicating a worship of a triad of deities. We know that at the head of the Etruscan pantheon there was a triad of celestial divinities, Tinia, Uni, and Menrva, equivalents of the Roman Jupiter, Juno, and Minerva, and that these deities, according to the *disciplina Etrusca*, ought to have temples in every Etruscan city.¹ Corresponding to the three celestial deities there seems to have been a triad of chthonian divinities, perhaps Mantus, Mania, and the equivalent of Ceres-Demeter.² The most famous example of a sanctuary designed for the worship of the supreme Etrusco-Latinian triad is the huge Capitoline temple in Rome, which presented the type of a Tuscan triple-cella temple in an amplified form; this temple, built by the Tarquins, is in fact one of the most conspicuous testimonies to the Etruscan domination in the eternal city.³ Another Roman triple-cella temple was that of Ceres, Liber, and Libera, which is mentioned by Vitruvius, together with the Capitolium, as an example of a temple decorated in the Tuscan fashion⁴; this temple was dedicated in 493 B. C. and burnt down in 31 B. C.

It is thus evident that Vitruvius with good reason chose the triple-cella temple as a model of Etruscan temple architecture. How deeply this type of sanctuary was rooted in tradition is seen, moreover, from the fact that it was frequently used also for the worship

¹ Servius, in *Aeneidem*, I, 422. Cf. Ducati, *EA*, I, pp. 95 ff.; id., *Le problème étrusque*, pp. 146 f.

³ Cf. below, pp. 335 ff.

⁴ Vitruvius, III, 2, 5.

² Ducati, *EA*, I, pp. 97 ff.

of single divinities: in this case the side cellae were transformed into so-called *alae*.¹ The preëminence of this type of temple, be it with three cellae or with one cella and *alae*, is also shown by its frequent occurrence among the remains of ancient sanctuaries brought to light at different sites within the region once dominated by the Etruscans. Temples of a type more or less conformable with the Vitruvian scheme have been discovered at Marzabotto (Temples *c* and *e*),² Fiesole,³ Florence,⁴ Orvieto,⁵ Civita Castellana,⁶ Veii,⁷ Lanuvium,⁸ Segni,⁹ Terracina,¹⁰ and Minturno.¹¹ To these may be added a number of temples showing the so-called Italic plan, with one cella and side colonnades, which is probably derived from the temple with *alae*¹²; such temples exist at Cascia,¹³ Rome,¹⁴ Gabii,¹⁵ Ariccia,¹⁶ and Paestum¹⁷; the temples at Fiesole and Lanuvium, just referred to, are perhaps rather to be reckoned to this group.

It is very probable that the Tuscan temple of three cellae, designed for the cult of a supreme triad of divinities, traces its origin from prototypes created in the Oriental, pre-Hellenic civilization, in which the Etruscan culture presumably had its root. Ducati has pointed to the tripartite shrines of the Minoan-Mycenaean world¹⁸; Gjerstad has made highly probable a connexion between the Tuscan atrium and the triple-cella temple on one side and the Oriental *liwan*-house on the other.¹⁹ This connexion has become the more probable after the discovery, at Tepe-Gawra in Mesopotamia, of several sanctuaries consisting of a large central room entered from a *liwan* and flanked by two parallel side chambers.²⁰ This discovery has made it possible to trace the triple-cella sanctuary back to the IV millennium B. C.²¹

In addition to the temples with three cellae or with one cella and *alae*, there are the remains of a considerable number of early temples that present a ground plan of pronounced oblong form, consisting of a single cella without *alae* or side colonnades.

¹ For the interpretation of the *alae*, see pp. XLIII ff.

² Cf. below, pp. 313 ff.; Lake, *TT*, pp. 114 ff., fig. 5.

³ Cf. below, pp. 309 ff.; Lake, *TT*, pp. 118 ff., fig. 7.

⁴ Milani, *MAL*, 6, 1895, cc. 15 ff.; Degering, *ET* pp. 163 f.; Lake, *TT*, pp. 93 ff., fig. 1.

⁵ Cf. below, pp. 166 ff., fig. 30; Lake, *TT*, pp. 98 ff., fig. 2.

⁶ Cf. below, pp. 81 ff., fig. 23; Lake, *TT*, pp. 122 ff.

⁷ Cf. below, pp. 3 ff.; Lake, *TT*, p. 101.

⁸ Cf. below, pp. 417 ff.; Lake, *TT*, pp. 127 ff., fig. 9.

⁹ Cf. below, pp. 394 ff.; Lake, *TT*, pp. 108 ff., fig. 3.

¹⁰ Lugli, *Forma Italiae, Regio I*, vol. I, cc. 83 ff.; Lake, *TT*, p. 111 ff.

¹¹ Cf. pp. 478 ff.

¹² Cf. pp. XLIV ff.

¹³ Cf. below, pp. 320 f.

¹⁴ Cf. below, pp. 348 f.

¹⁵ Cf. Delbrück, *HBL*, II, pp. 5 ff., pls. 4—6.

¹⁶ Cf. Florescu, *ED*, 3, 1925, pp. 38 ff., fig. 25.

¹⁷ Cf. Koldewey-Puchstein, *Die griechischen Tempel in Unteritalien*, pp. 32 ff., pl. 3, below; Robertson, *GRA*, p. 204, figs. 90, 91.

¹⁸ Ducati, *ASPR*, ser. IV, vol. 13, 1923, pp. 92 f.; id., *EA*, I, pp. 96 f.; id., *Le problème étrusque*, pp. 148 f.

¹⁹ Gjerstad, *The Palace at Vouni*, in *SIR*, II, pp. 145 ff.

²⁰ Speiser, *Excavations at Tepe-Gawra*, I (1935), pp. 24 ff., 146 ff., pl. XI. I am indebted to Dr. Gjerstad for having called my attention to this publication.

²¹ On account of the early eastern triple-cella sanctuaries the Tuscan temple is less probably explained as a mere combination, due to the Etruscans, of three single-cella temples with two columns in front of the antae (type Alatri), as was proposed by Leroux, *Les origines de l'édifice hypostyle*, p. 266, and by Studniczka, in *Die Antike*, 4, 1928, pp. 177 ff. Nor are we justified — considering the Capitoline temple in Rome and other early triple-cella temples — to consider the temple with three cellae as a late type and maintain that the earliest temples of Etruria and Latium were all oblong, as Della Seta and others do; cf. Della Seta, *VG*, pp. 121 f.; Van Buren, *FTR*, p. 34; Strong, *AAR*, pp. 14 ff., note 2.

Examples of such temples are the temple of Dea Marica at Minturno,¹ the temples at Norba,² the temple at Alatri,³ the temple in the Contrada Casalinaccio at Ardea,⁴ the temple of Diana at Nemi,⁵ the small temple above the Manganello stream at Caere,⁶ and the temple at Volterra.⁷ The two successive temples of Mater Matuta at Satricum⁸ also present an oblong ground plan, but the earlier had colonnades at least on three sides and perhaps also at the back, and the later was certainly peristyle. Since, however, as will be shown by the following, the superstructure and decoration of all these temples were essentially similar to those of the temples previously referred to, we are justified in treating them together with these under the common name of Etrusco-Italic temples, reserving the name of »Tuscan» for the type described by Vitruvius.

The ground plan of the Etrusco-Italic temple in most cases has to be made out merely from the preserved parts of the substructure, since in general the cella walls, the columns, and the stylobates are entirely, or almost entirely, destroyed.

The substructure is never solid, but regularly consists of thick foundation walls, which are placed where they were needed to support the superstructure. These walls are generally constructed of rectangular blocks of stone, mostly tufa or limestone, laid in alternate courses of headers and stretchers.⁹ There are examples, however, of different modes of construction. In the district of the Monti Lepini polygonal masonry is frequently used¹⁰; at Marzabotto the temple foundations consist of large uncut stones¹¹; and in later temples the substructure is made of concrete faced with reticulate.¹²

In most temples the foundation walls form a continuous outer frame. In those of the Tuscan type the foundations which carried the inner cella walls and the inner columns of the pronaos are sometimes continuous, forming, with the outer frame, a square network, as in Temple C at Marzabotto and in the Capitolium of Minturnae¹³; sometimes, however, they are not carried through, but have the shape of spur walls or of separate blocks of masonry, as in the temples at Fiesole, Orvieto, Lanuvium, and Segni.

The foundation walls are generally sunk down to the living rock, and in some cases may assume imposing dimensions, as in the Roman Capitolium,¹⁴ and in the temple on the acropolis of Ardea.¹⁵ The lowest courses of blocks were generally bedded in trenches cut in the rock, as is clearly shown by the remains of temples at Caere (Manganello), Orvieto (Belvedere), Rome (Temple C, Largo Argentina), and Minturno (Capitolium).¹⁶

¹ Cf. below, pp. 484 ff.

² Cf. below, pp. 385 ff.

³ Cf. below, pp. 390 f.

⁴ Cf. below, p. 447.

⁵ Cf. below, pp. 381 f.

⁶ Cf. below, pp. 62 f.

⁷ Cf. below, p. 249.

⁸ Cf. below, pp. 453 ff.

⁹ The inner cella walls, however, were often constructed of blocks laid in single rows, as, for instance, in the temples at Orvieto and at Lanuvium.

¹⁰ Examples: the temple at Segni, the large and the small temple on the small acropolis of Norba, and the temple of Juno Lucina at the same site.

¹¹ Cf. below, pp. 313 f.

¹² Examples: the triple-cella temple at Terracina, and the temple of Diana at Norba.

¹³ Cf. p. 479; Johnson, *Excavations at Minturnae, I*, pp. 18 ff., fig. 5. Note that in this temple there is no continuous front wall.

¹⁴ Paribeni, *NS*, 1921, pp. 38 ff., figs. 1—4.

¹⁵ Cf. p. 438; *BSM*, I, 1930, No. 3, pl. II, figs. 1, 2; Boëthius, *ibid.*, II, 1931, No. 2, p. 5; id., *Ardeatina*, in *Apophoreta Gotoburgensia Vilelmo Lundström oblata*, pp. 350 ff.

¹⁶ Cf. below, pp. 62, 168, 348, and 479.

The subsoil parts of the substructure are generally constructed more or less roughly. Above the ground level the foundation walls are more carefully made, and generally assume the form of a podium of greater or less height, accessible only from the front, over a broad flight of steps or, in some cases perhaps, over a ramp.¹ The podium is one of the most characteristic features of early Italic temple architecture, and is perpetuated in the Hellenistic-Roman temples of the later Republican and of the Imperial ages. This is not the place, however, to enter upon a detailed account of Italic temple podia; only a few main points may be indicated.²

The high temple podium evidently traces its origin from a very early date, as is shown by the Roman Capitolium, which, according to Dionysius of Halicarnassus, was built ἐπὶ κρηπίδος ὑψηλῆς. The remains of this temple fully attest the veracity of the statement, but do not show us the exact height and form of the podium. The early temple of Castor and Pollux in Rome, dedicated in 484 B. C., also had a podium of some height,³ and the same may be assumed for the VI/V century temple at Veii and for the V century temples at Marzabotto, but in neither of these temples are the remains sufficient to give a clear idea of the height and shape of the podia. The temple at Orvieto was probably also raised on a podium, which, on account of the sloping ground, must have had a considerable height in the front; but of this podium nothing is preserved, unless possibly two sections of a stone moulding may be ascribed to it.⁴

On the other hand, there are some early single-cella temples, such as that of Dea Marica at Minturno and the two successive ones of Mater Matuta at Satricum,⁵ which apparently had no real podia, and the same is true of some later temples, such as the one at Alatri.

The material evidence for the temple podium is thus very meagre as regards the earlier periods. From the IV/III century onwards, however, we have a considerable number of podia, belonging to temples both of Etrusco-Italic and of Hellenistic types. Most of these temple podia consist of a dado set on a square socle. Among the podia of this kind there may be distinguished two types.⁶ In some temples the dado had mouldings both at the base and at the top, and is generally, but not always, sheathed with a revetment of stone slabs. This type of podium, which became regular under the Empire, is described by Vitruvius in Book III, 4, 5, where its component parts are enumerated: the *quadra*, or socle, the *spirā*, or base moulding, the *truncus*, or dado, the *corona*, or cornice, the *lysis*, or cavetto, and the stylobate. There is a great number of Republican temples which present this type of podium: in Rome, Temples A (3 periods), B (4 periods), and D in the Largo Argentina,⁷ Temples A and B in the Forum Holitorium,⁸

¹ Cf. below, pp. 168 and 394, on the temples at Orvieto and Segni.

² For Italic temple podia in general see Delbrück, *CS*, pp. 20—23, and *TFH*, pp. 26—37. Delbrück's list may be considerably increased by examples taken from the inventory of Republican temples compiled by Miss Lake, *TT*, pp. 143—148.

³ Tenney Frank, *MAA*, 5, 1925, pp. 79 ff.

⁴ Cf. *NS*, 1925, p. 157, fig. 24; *NS*, 1934, p. 78, fig. 6.

⁵ Cf. pp. 453 ff. A fragment of a very thick torus (*NS*, 1896, pp. 31 f., fig. 4) is however ascribed to the stylobate, which would thus have had a profile reminiscent of early tombs (cf. *MICA*, I, pl. XLIII).

⁶ Johnson, *Excavations at Minturnae*, I, pp. 22 f.

⁷ Cf. below, pp. 347 ff.

⁸ Delbrück, *TFH*; Fasolo, *I tre templi a S. Nicola in Carcere* (1925); Lugli, *I monumenti antichi di Roma e suburbio*, I. *La zona archeologica*, pp. 348 ff.

and the Ionic temple in the Forum Boarium¹; the Temple on the Decumanus at Ostia²; the temple at Gabii³; the 'round temple' and the 'rectangular temple' at Tivoli⁴; the temple at Cori⁵; the Temple of Jupiter Anxur⁶ and the triple-cella temple⁷ at Terracina; the Temple of Jupiter⁸ and the Temple of Apollo⁹ at Pompeii; the Corinthian-Doric temple at Paestum¹⁰; and, perhaps, the temple at Fiesole¹¹ and that at Volterra.¹² On the other hand there are a few temples in which the dado has no base moulding and no revetment, but is crowned by a severe cornice. To this type belong: Temple C in the Largo Argentina¹³; Temple C in the Forum Holitorium¹⁴; Temples A and B at Lanuvium,¹⁵ and the Capitolium of Minturnae.¹⁶ This last-mentioned type is considered to represent an earlier tradition; it is to be observed, however, that the other type has prototypes in early altar constructions, such as the basis *d* at Marzabotto.¹⁷

A quite different kind of podium is represented by a few temples, notably the one at Segni and the temple excavated in the contrada Casalinnaccio at Ardea. The temple at Segni was raised on a podium constructed of polygonal masonry in two steps. The temple at Ardea is founded on a natural knoll of tufa, which has been hewn out and revetted with blocks so as to form a podium of two steps, above which is a thick, convex moulding.¹⁸ Similar stepped podia have been found at Tarquinia¹⁹ and at Rusellae.²⁰

The simplest kind of podium is represented by the temples at Norba and at Alba Fucens.²¹ The podia of these temples are constructed of polygonal masonry and have the form of simple platforms without mouldings and revetments.

The interior of the temple podia was generally filled in with earth and debris which was pounded hard. Fill of this sort has been observed in several temples, e. g., in those at Orvieto, Segni, and Norba. From datable objects found in the fill it has sometimes been possible to ascertain the date of the temples themselves.²² In the Capitolium of Minturnae the important observation was made that the fill was laid in strata corresponding to the courses of blocks in the walls of the substructure, and that these strata were separated by thin layers of stone chips resulting from the working of the blocks.

It is interesting to note that the method of construction used for the substructure of

¹ Lugli, *La zona archeologica*, pp. 369 ff.

² Vaglieri, *BC*, 39, 1911, pp. 238 ff.

³ Delbrück, *HBL*, II, pp. 5 ff., pls. V—VI.

⁴ Delbrück, *HBL*, pp. 11 ff., pls. VIII—X.

⁵ Delbrück, *HBL*, pp. 22 ff., pls. XVI, XVIII, XX.

⁶ Lugli, *Forma Italiae*, I, c. 173, fig. f.

⁷ Lugli, *ibid.*, c. 83, fig. c.

⁸ Sogliano, *Il Foro di Pompei*, in *MeAL*, ser. VI, vol. I, 1925, pp. 221 ff.; *id.*, *Pompei preromana*, pp. 78 ff.

⁹ Sogliano, *Pompei preromana*, pp. 88 ff.

¹⁰ Koldewey-Puchstein, *Die griechischen Tempel in Unteritalien und Sicilien*, I, pp. 32 ff., II, pl. 3.

¹¹ Lake, *TT*, p. 119.

¹² Doro Levi, *NS*, 1928, pp. 34 ff. and fig. 3.

¹³ Lugli, *I monumenti antichi di Roma e suburbio*, III, pp. 36 ff., fig. 7.

¹⁴ Cf. the works of Delbrück and Fasolo cited in note 8, p. XXXVIII.

¹⁵ Galieti, *BC*, 56, 1928, pp. 80 ff. and fig. 2, pp. 112 f. and fig. 11.

¹⁶ Johnson, *Excavations at Minturnae*, I, pp. 22 f.

¹⁷ *MAL*, 1, 1890, cc. 260 f., pl. II.

¹⁸ Cf. the temple podium at Cascia, p. 320.

¹⁹ Fiorelli, *NS*, 1876, p. 3; Brizio, *MAL*, 1, 1890—92, c. 265; Delbrück, *TFH*, p. 29; Lake, *TT*, p. 148.

²⁰ Lake, *TT*, p. 147, with bibliography.

²¹ Promis, *Le antichità di Alba Fucense* (Rome, 1836), pp. 204 ff., pl. III.

²² This is the case with the temples at Norba, cf. pp. 385 ff.

most Etrusco-Italic temples corresponds exactly to the rules given by Vitruvius in Book III, 4, 1—2, which may be summarized as follows¹:

The foundations of a temple must be laid in pits dug down to and into the living rock.² They must be constructed of as solid a masonry as possible and take the whole width of the pits. Above the ground level the walls that have to support the columns must be made one-half thicker than these, so that the lower parts may be stronger than the upper, and the mouldings of the column bases may not project beyond the beds. Likewise the foundations of the cella walls are to be kept in the same proportion. The spaces between the walls of the substructure must be arched over with vaults or be made solid by means of rammed-down fill, so that the walls may be held apart. But if no solid ground is to be found, and the site is loose or marshy, the temple must be built on wooden piles driven down as closely as possible.

These rules are unquestionably based on a very ancient practice, except for the one concerning the vaults to be constructed between the walls of a podium. For in earlier periods such a construction would hardly have been possible owing to the slight resistance of the building materials then in use. And in fact, the use of vaults serving to solidify the substructure and carry the superstructure has been demonstrated only in temples of comparatively late date, such as, e. g., in the triple-cella temple at Terracina,³ in which the spaces between the foundation walls of reticulate are bridged over by vaults of concrete, and in the Capitolium of Pompeii,⁴ in which vaults of massive *opus incertum* are constructed between the earliest foundation walls.

The method of laying a temple on an artificial platform of wooden piles, on the other hand, has not been demonstrated by material evidence. To a certain degree, however, we may compare the temple in Contrada Celle at Civita Castellana,⁵ which stood in a low-lying area frequently overflowed by the near streams, and therefore, it seems, was erected on a solid platform of tufa blocks.

The reconstruction of the ground plan of an Etrusco-Italic temple generally has to be based only on the preserved parts of the substructure, since in most cases all traces, or nearly all traces, of the cella walls and columns are missing. The remains of the substructure are often sufficient to allow a restoration of the general outlines of a plan, but not seldom fail to give definite information as to important details.

The scanty material evidence for the ground plan is supplemented by Vitruvius' formula for the construction of a »Tuscan» temple. The formula, however, is restricted so as to deal only with one specific type of temple and is, moreover, not very clear as to certain particulars. Nevertheless, a comparison of the Vitruvian rules with the

¹ For the interpretation of the passage cf. Prestel, *Zehn Bücher über Architektur des Marcus Vitruvius Pollio übersetzt und erläutert*, p. 121 f.; Jüngst and Thielscher, *RM*, 51, 1936, pp. 149 ff.

² The MSS. read *ab solido et in solidum*, which is retained by Rose in his second edition, and by Granger; while Rose-Müller-Strübing and Krohn put

in the text the conjecture of Philander: *ad solidum et in solido*.

³ Lugli, *Anxur-Terracina (Forma Italiae, Regio I, vol. I, pars 1)*, cc. 83—85; Lake, *TT*, p. 112.

⁴ Sogliano, *Il Foro di Pompei*, pp. 230 ff.; id., *StE*, 1, 1927, pp. 180 ff.; id., *Pompei preromana*, pp. 78 ff.; Lake *TT*, pp. 131 ff.

⁵ See pp. 81 ff.; cf. Lake, *TT*, pp. 125 f.

evidence of extant temple of the type concerned will be advantageous both for the interpretation of the formula and for the understanding of the actual remains.

Vitruvius prescribes that the area designed for a temple of the Tuscan type ought to be laid out as a rectangle, nearly square, length to breadth being as 6 : 5. The back half of the area is to be occupied by three parallel cellae, of which the one in the middle ought to take up four-tenths of the whole width, while those at the sides are to occupy three-tenths each; in some cases the latter can be substituted by »wings» of the same width. The front half of the area is to be assigned to the pronaos, the columns of which ought to be disposed in such a way that the corner columns stand in line with the outer cella walls, opposite the antae, two other columns stand between the corners in the front, in line with the two inner cella walls, and other columns are placed in the middle between the antae and the first columns, on the same lines as these.

The moot points of the formula concern the disposition of the columns, the form of the so-called *alae* or »wings», and the manner in which the proportions prescribed by Vitruvius are to be understood.¹

As regards the columns, there can be no doubt that the Vitruvian temple ought to have four columns in the front, placed on the axes of the walls of the cellae, and that two columns ought to be placed half-way between the antae of the outer cella walls and the corner columns. It is thus evident that all intercolumniations ought to be equal, except the one in the middle opposite the central cella, which was to be one-third larger than those opposite the lateral cellae and at the sides of the temple. It is not immediately clear, however, whether the interior of the pronaos ought to be empty, or whether there ought to be two columns between the inner cella walls and the two middle front columns.² It may be alleged in favour of the former theory that Vitruvius does not speak of any other antae than those of the outer cella walls. On the other hand it may be argued that, had Vitruvius intended only two columns behind the front colonnade, the expression *isdem regionibus* would have been superfluous, since the place of these columns is exactly determined by the words *inter antas et columnas priores*.

Turning now to the material evidence, we find that in Temple C at Marzabotto the presence of interior, intersecting foundation walls clearly indicates that there were two rows of four columns placed on the axes of the cella walls; the lateral intercolumniations, however, were wider than those opposite the side chambers, and slightly smaller than the central one. In the temple at Orvieto,³ in which the places of the columns are indicated by cuttings in the rock made for the blocks of masonry that served as supports, there were also two rows of four columns, but the two middle columns of each row were not placed in line with the inner cella walls but so much nearer each other that the central intercolumniation was equal to those opposite the side cellae, while the

¹ I do not take into account here the great number of reconstructions of the Vitruvian temple plan made by earlier commentators, from the Renaissance onwards. A survey of earlier interpretations and reconstructions is to be found in the commentary to Marini's edition of Vitruvius (Rome, 1836), vol. I, p. 231, note 4, vol. IV, pl. LXI.

² For earlier opinions as to the disposition of the columns cf. Wiegand, *GNC*, p. 9, note 65. Wiegand reconstructs two rows of four columns, and so does Choisy, in Martha, *AE*, p. 275, fig. 183, while Durm, *BER*, p. 97, fig. 108, only places two columns between the front colonnade and the cellae.

³ Pp. 166 ff., fig. 30.

lateral intercolumniations were wider than these; the fact, moreover, that the north-east side of the pronaos was oblique made it necessary to make the front intercolumniations somewhat narrower than those of the second row of columns. In the temple at Lanuvium¹ the presence of two separate blocks of masonry within the outer frame of foundation walls indicates that there were two rows of four columns, but here, too, the central intercolumniation was contracted to a width equal to that of the intercolumniations opposite the *alae*, and the same width was given to the lateral intercolumniations. In the temple at Florence² there were probably also two rows of columns in the pronaos, both in the earlier and in the later phase, but whether these columns were placed in line with the cella walls or not, cannot be deduced from the plan available; the absence of interior foundations is of course no argument against the assumption of inner columns, for such foundations may have been completely destroyed. In the temple at Terracina³ the small depth of the pronaos indicates that there was only one row of probably four columns, but the exact places of these have not been ascertained. The temple at Fiesole⁴ probably had a similar shallow pronaos, with one row of four columns; whether the two middle ones were placed in line with the cella walls or somewhat nearer each other, cannot be ascertained on the basis of the preserved foundations. The Capitulum of Minturnae⁵ may be reconstructed with two rows of four columns, placed in line with the cella walls, with a wide central intercolumniation and lateral intercolumniations somewhat wider than those opposite the side cellae; but this is not the only possible solution, for there may also have been a single row of four columns, as in the two last-mentioned temples, and still other solutions are possible, though less probable. In contrast to the temples with a shallow pronaos of one row of columns, the temple at Segni⁶ had no less than three rows of four columns, as is clearly shown by the presence of four spur walls inside its foundations; the columns were placed in line with the cella wall, so that the central intercolumniation was larger than those opposite the side cellae, which, again, were somewhat larger than the lateral intercolumniations. The temple at Segni, consequently, represents an enlarged form of the »Tuscan» temple as described by Vitruvius, and this is also the case with the Roman Capitulum, which had a pronaos of three rows of six columns and a colonnade along either of its long sides.

From the remains of extant temples it is possible to conclude: 1) that the pronaos of the temple described by Vitruvius in all probability ought to be reconstructed with two rows of four columns, which, moreover, are demanded by technical reasons, since in most cases the two inner columns of the second row must have been necessary for the support of the framework and roof of the pronaos; 2) that the pronaos of the Tuscan temples generally seems to have been of this type, but in some cases was reduced to a portico of only one row of four columns (Terracina, Fiesole, Minturnae?), in one case was enlarged with an extra row of four columns in the front (Segni), and in another case with extra columns both in the front and along the sides, so that it became hexastyle (Roman Capitulum); 3) that the intercolumnial proportions prescribed by Vitruvius are

¹ Pp. 417 ff.; Lake, *TT*, pp. 127 ff., fig. 9.

² Lake, *TT*, pp. 93 ff.

³ Lugli, *Forma Italiae, Regio I*, vol. I, cc. 83 ff.; Lake, *TT*, pp. 111 ff.

⁴ Cf. pp. 309 ff.; Lake, *TT*, pp. 118 ff., fig. 7.

⁵ Johnson, *Excavations at Minturnae*, vol. I, pp. 24 f.; cf. below, pp. 478 f.

⁶ Cf. pp. 394 ff.; Lake, *TT*, pp. 108 ff., fig. 3.

never to be found in reality: the columns opposite the inner cella walls are often placed so much nearer each other that an equal intercolumniation across the front is obtained, and the lateral intercolumnia are sometimes larger (Marzabotto, Orvieto, Minturnae?), in one case equal to (Lanuvium), and in another smaller (Segni) than those opposite the side cellae or *alae*. The contraction of the middle intercolumniation apparently served to obtain, not only an equal spacing of the columns across the front, but also a more symmetrical relation between the columns on one side and the doors and front wall surfaces of the cellae on the other.

One of the most debated points of the Vitruvian formula concerns the so-called *alae*¹ or »wings», which could replace the lateral cellae, apparently when the temple was to house a single divinity. Some scholars have regarded them as lateral colonnades, or aisles, within a large cella occupying the whole width of the temple.² Others have considered them as lateral, outside colonnades, replacing the side cellae of an ordinary triple-cella temple.³ As was pointed out by Degering,⁴ however, the word *ala* can hardly signify a colonnade, either in or outside a cella. The word, used as an architectural term, is not often met with. In the only other place in which Vitruvius uses it, in Book VI, 3, 4—5, it applies to the side chambers which open, in their full width, into the Roman atrium. It further occurs in two inscriptions. In one of them a clear distinction is made between *porticus* and *ala*⁵; in the other the word is used of a small rectangular chamber open across the front.⁶ In a glossary, moreover, *ala* is equated with ἐξέδρα.⁷ It is thus clear that *ala* as an architectural term cannot mean a colonnade, but a rectangular room open all across the front. Degering's conception of the *alae* of the Tuscan temple, which he reconstructed in the form of two side chambers lying behind the lateral cellae, and opening in their full width into the central cella, was however too much influenced by the position of the *alae* of the Italic house, and could be combined with the Vitruvian formula only by an inadmissible altering of the passage *sive ibi alae futurae sunt* into *et si quae ibi alae futurae sunt*. The material evidence, moreover, gives no support to this theory: Temple C at Marzabotto and the temple at Florence, in which Degering saw a confirmation of his view, cannot readily be reconstructed in the manner proposed by him,⁸ and in other extant temples such a reconstruction is plainly impossible.

Another solution was proposed by Wiegand,⁹ who regarded the *alae* as modifications

¹ The MSS. read *aliae*, but there can be no doubt that Jocundus' conjecture *alae* is correct, and it has been adopted by all later editors.

² This was the opinion of Jocundus: see the plan on p. 72 of his edition of 1513. The same meaning was argued by Nissen, *Pompejanische Studien*, pp. 325 f.

³ Cf. Semper, *Der Stil*, p. 178; Martha *AE*, p. 262, 269; Robertson, *GRA*, p. 199.

⁴ Degering, *ET*, pp. 137 ff.

⁵ CIL, IX, 3523: C · FAESASIVS · T | P · APPAEDIVS · P · F | AQVILA · CVR · FAN | PORTICVM · ALAM | D · PAG · S · F · C · IDQ · P.

⁶ This inscription was found at the sanctuary of Diana Nemorensis (*NS*, 1885, pp. 317 ff.; Morpurgo, *MAL*, 13, 1903, cc. 309 f.; *CIL*, XIV, 4183; cf. below, p. 381, note 6); it was executed in the mosaic floor of a small rectangular chamber, open in the front, with two columns in antis. It read: M · SERVILIUS · QVARTVS · ALAM · EXPOLIT · ET (· · ·) ET · QVAE · INTVS · POSITA · SVNT · DIA (· · ·).

⁷ *Glossaria Latina*, II, p. 145.

⁸ Cf. Lake, *TT*, pp. 93 ff., 114 ff., and, for Marzabotto, pp. XLV and 313 f. in the following.

⁹ Wiegand, *GNC*, p. 8, fig. 1.

of the side cellae, in such a way that the latter, when only one cella was required, were left open across the front, thus taking on the form of two large niches, the outer walls of which extended, consequently, as far as the front line of the single remaining cella.

The material evidence for the *alae* is, unfortunately, very scanty, since in most early temples the cella walls and the stylobates are destroyed. It is clear, however, that a principal difference between a triple-cella temple and a temple with one cella and *alae* must have consisted in the fact that in the former the pronaos was bounded in the rear by the front wall of the three cellae, which continued from one side of the temple to the other and was pierced by three doors, while in the latter only the central division was closed by a wall pierced by a door. This difference gives us the possibility of ascertaining, in some cases, whether a temple had three cellae or a single cella with *alae*. When, as in the temple at Lanuvium¹ and in the one at Fiesole,² the foundations of the cella front do not continue beyond the central division, it is certain that there was only one cella with *alae*. When, on the other hand, the said foundations continue from one side to the other, we have to reckon, theoretically, with both possibilities — three cellae or one cella with *alae* — and which of them may be considered more probable, depends on the nature of the foundations for the pronaos. In the temple at Orvieto³ traces of rock cuttings for the foundations indicate that the inner columns rested on separate blocks of masonry, while under the cella front there was a wall that continued beyond the central division; consequently, since in this temple foundations were apparently laid only where they had to support a wall or a column, we may conclude that this temple in all probability had three cellae. In Temple C at Marzabotto,⁴ on the other hand, the foundations both of the cella walls and of the columns consist of a regular network of walls, and it is therefore not possible to conclude from them whether there were three cellae or one cella with *alae*. The same is true of the large temple at Minturno,⁵ but for this, as well as for the temple at Florence,⁶ external evidence makes it certain, or highly probable, that they were Capitolia. In the temple at Terracina⁷ the presence, between the foundation walls, of three parallel vaults which do not continue under the pronaos, indicates that there were almost certainly three cellae. In the temple at Segni,⁸ finally, the presence of three cellae is shown by traces of the front walls of the side cellae.

Of the cited temples, consequently, only two, those at Lanuvium and at Fiesole, are undoubtedly shown to have had a single cella with *alae*, and neither of them gives any direct evidence as to the form of the *alae*. The question may be carried further, however, as has been pointed out by Miss Lake, by considering a number of Republican temples showing the so-called Italic plan. In these temples — Temple C in the Largo Argentina⁹ and Temple A in the Forum Holitorium¹⁰ in Rome, the temple at Ariccia,¹¹ the temple at

¹ Cf. below, pp. 417 ff.; Lake, *TT*, pp. 127 ff., fig. 9.

² Cf. below, pp. 309 ff.; Lake, *TT*, pp. 118 ff., fig. 7.

³ Cf. below, pp. 166 ff., fig. 30; Lake, *TT*, pp. 98 ff., fig. 2.

⁴ Cf. below, pp. 313 ff.; Lake, *TT*, pp. 114 ff., fig. 5.

⁵ Cf. below, p. 479; Johnson, *Excavations at Minturnae*, I, pp. 18 ff., fig. 5.

⁶ Cf. Lake, *TT*, pp. 93 ff., fig. 1.

⁷ Cf. Lugli, *Forma Italiae, Regio I*, vol. I, cc. 83 ff.;

Lake, *TT*, pp. 111 ff.

⁸ Cf. pp. 394 ff.; Lake, *TT*, pp. 108 ff., fig. 3.

⁹ Marchetti-Longhi, *BC*, 60, 1932, pp. 280 ff., pl. I.

¹⁰ Delbrück, *TFH*, pp. 12 ff.; Fasolo, *I tre templi a S. Nicola in Carcere*; Lugli, *I monumenti antichi di Roma e suburbio*, I, pp. 352 ff., fig. 76.

¹¹ Florescu, *ED*, 3, 1925, pp. 38 ff., fig. 25.

Gabii,¹ and the Corinthian-Doric temple at Paestum² — the cella occupies only part of the total width of the podium, and is flanked by two rows of columns continuing the side columns of the pronaos towards the back wall, which projects beyond the cella on either side, and either ends in an anta or, making a re-entering angle, continues a short distance along the side of the podium, thus forming a small room, open across the front, at the end of the colonnade. Starting from this type of ground plan Miss Lake reconstructs in Temple C at Marzabotto two open side rooms, the outer walls of which reach half-way between the back wall and the line of the cella front, on the evidence of the two partition walls in the side chambers, which, according to the authoress, would be inexplicable both in ordinary side cellae and in connexion with ordinary side colonnades of equal intercolumniations, but may be explained as additional buttresses applied at the places of the antae of the side rooms.³ In the temple at Lanuvium Miss Lake reconstructs two similar side rooms, upon the evidence that, according to measurements supplied by Mr. C. Oakes of the British School in Rome, the intercolumniation does not allow four columns down the sides.⁴ In the temple at Fiesole, finally, the authoress reconstructs two shallow side rooms, likewise on the basis of a symmetrical arrangement of the columns.⁵ In all three cases a column is placed on either side of the cella, in line with the cella front. The open side rooms would be the *alae* spoken of by Vitruvius.

It must be confessed, however, that the material evidence for *alae* of the type reconstructed in Temple C at Marzabotto and in the temple at Lanuvium is not very strong. In Temple C at Marzabotto the presence of the partition walls in the side chambers is better explained as Mingazzini does,⁶ by the assumption of two side cellae with rear chambers. In the temple at Lanuvium it must be left undecided whether there were *alae* of the type proposed by Miss Lake, or four columns down the sides; theoretically, there may even have been *alae* of the type suggested by Wiegand. The temple at Fiesole, as reconstructed by Miss Lake, presents a ground plan that is practically identical with those of the temples of the ordinary Italic plan; and in this temple, too, it is not impossible to reconstruct open side rooms reaching as far as the cella front.

It cannot be denied, however, that the so-called Italic plan is closely related to that of the Tuscan temple. In all probability the Tuscan triple-cella temple represents the prototype. This type was apparently so deeply rooted in tradition that very often temples designed for the worship of a single divinity were built according to the plan of the triple-cella temple. In these cases the side-cellae were transformed into *alae*. Since Vitruvius gives detailed rules for the disposition of the columns in the pronaos, but says nothing of columns to be placed on either side of the main cella, when the lateral ones were replaced by *alae*, we are justified in assuming that the *alae* originally had the form of side cellae that were left open across the front. There may well have existed, as late as in the I century B. C., some temples with *alae* of this type. Since, however, the *alae* apparently served no religious or practical purpose, we may assume that they were

¹ Ashby, *BSR*, 1, 1902, pp. 182 ff.; Delbrück, *HBL*, II, pp. 5 ff., pls. 4—6; Lake, *TT*, p. 145.

² Koldewey-Puchstein, *Die griech. Tempel in Unteritalien und Sicilien*, pp. 32 ff., pl. 3, below; Robertson, *GRA*, p. 204, figs. 90, 91.

³ Lake, *TT*, pp. 114 ff., fig. 5.

⁴ Lake, *TT*, pp. 127 ff., fig. 9.

⁵ Lake, *TT*, pp. 118 ff., fig. 7.

⁶ Mingazzini, *MAL*, 37, 1938, cc. 703—4, fig. 2.

successively reduced in size, in such a way that their outer walls were shortened and their width diminished, while the side columns of the pronaos were continued down the sides, until finally the stage of the Italic plan was reached, in which the *alae* have shrunk into two shallow »rooms» at the end of the colonnades, or into a piece of wall projecting beyond the cella on either side, and ending with an anta.

We have finally to consider the proportions of the ground plan of the Vitruvian temple, and their relation to those of the extant temples. Here we meet another difficulty. It is not immediately clear whether the proportions prescribed by Vitruvius are meant as interaxial distances or as distances between the edges of the walls. A closer study of the text, however, makes it evident that Vitruvius does not indicate interior or exterior measurements between wall faces, but describes the procedure of drawing a ground plan, proceeding from a mere system of lines in which the required proportions are laid down, and in which certain lines and cross-points indicate the axes of the walls and of the columns, the thickness of which, as regards the proportions indicated, is considered as imaginary. This method of drawing is clear, logical, and professional, while any other involves moments of inconsistency and uncertainty.¹

For a comparison of the Vitruvian formula with the proportions of extant temples it may suffice to refer to the results obtained by Miss Lake in her important study on the subject. These results are summed up in the statement that »the actual facts never agree exactly with the formula, although they frequently approximate it». To give a clear view of the variations in the proportions I cannot do better than to quote the authoress's words.² »The divergence is most marked in the proportion of the length to the breadth. The breadth is sometimes greater and sometimes less than that given in the formula. In several cases the temples are actually square. The variations in the proportion appear to have some relation to the geographical distribution of the sites. In the country north of the Volscian district there is a marked tendency towards the square plan. The proportions vary between 4 : 6 and 6 : 6, although in the late II.—I. century the length begins to increase. In the Volscian area and to the south, the tendency is towards the oblong plan. The proportions vary between 3 : 6 and 3.5 : 6. All the republican temples, however, which we can be sure were Capitolia, both in the South and in the North, are either square or very nearly so.»

»The temples show less variety in the second proportion, that is the relation between the breadth of the central cella and that of the side cellae or *alae*. The figures do not furnish us with any definite evidence as to whether Vitruvius took his measurements between the walls or interaxially. Measurements taken in accordance with the former method usually come slightly nearer to the proportion of 3 : 4 which he required, but on the other hand the only examples which agree accurately with the formula are the

¹ The question was first advanced by Klenze, *Versuch einer Wiederherstellung des Toskanischen Tempels*, in *Denkschriften d. bayer. Akad. d. Wissensch.*, 8, 1821, p. 52, who maintained that the proportions in question were to be interpreted as interaxial distances; and so did Semper, *Die Restauration des tuskischen Tempels*, in *Kleine*

Schriften, p. 175 (first published in *Deutsches Kunstblatt*, No. 9, 1855). Cf. Durm, *BER*, p. 96, fig. 108, who agrees with Semper.

² For the actual measures and proportions see »Chart of Temples» appended to p. 136 of the authoress's paper.

result of interaxial measurements. — In the triple-cella temples the side cellae tend to be rather wider than specified. In the temples with the Italic plan the *alae* tend as a rule to be narrower than specified, although in a few instances they are almost exactly 3 : 4. In the later examples the *alae* are often as narrow as 1.8 : 4. These temples differ also in the way in which the *alae* are treated. As a rule they form small rooms open across the front, but in some examples, all of which occur at about the same period, we find that the back wall of the cella is finished off with an anta at the corner of the podium, instead of making a re-entering angle on the side, to form a room.»

»The relation of the length of the pronaos to the total length of the temple is not uniform. As a rule it varies between 0.9 : 2 and 1.1 : 2. In some cases, especially when the plan is square, the pronaos becomes much shallower.»

In addition to the temples hitherto considered there are a number of temples showing a pronounced oblong plan. These temples apparently had a single cella without side colonnades or *alae*, but for most of them the ground plan cannot be reconstructed completely, owing to destruction or unsatisfactory excavation. Thus, in the temple at Volterra there are no traces of a division into cella and pronaos, and the length of the temple, as well as the form of its front, remains unknown, since this part of it was never excavated.¹ In the small temple above the Manganello stream at Caere there were probably a cella and a pronaos, but the proportions of these could not be ascertained, since all traces of the partition wall and of the entire east side of the temple were destroyed; whether there were any columns in the pronaos is uncertain.² The temple of Diana at Nemi, according to the plans available, had an oblong ground plan and was divided into three rooms: pronaos, cella, and opisthodomos; but the form and proportions of these are uncertain, and so is the disposition of the columns.³ This is the more regrettable since Vitruvius tells us that the Nemi temple had a peculiar arrangement of the latter, »*columnis adjectis dextra ac sinistra ad umeros pronai*».⁴ The temple excavated in the Contrada Casalinaccio at Ardea also has an oblong ground plan, but there seems to be no traces of any partition wall, and no signs of how the columns were disposed; the length, moreover, is unknown, since one end of it is left unexcavated.⁵ The temples at Norba evidently consisted of a cella and a pronaos, but in neither of them are any traces of columns in the latter.⁶

Of especial interest is the temple discovered at Alatri,⁷ which consisted of an oblong cella and a deep pronaos with two columns placed on the axes of the lateral cella walls, which projected beyond the cella front and were finished off with antae; behind the cella there was probably a second room, or adyton. This type of ground plan evidently traces its origin from a very early date. In Greece it is represented by the geometric and sub-geometric representations of houses or temples found at the Argive Heraeum and at Perachora,⁸ and further by the VI-century temple excavated at Sunion.⁹ In Sicily

¹ Cf. below, p. 249.

² Cf. below, pp. 62 f.

³ Cf. below, pp. 381 f.

⁴ Vitruvius, IV, 7, 4.

⁵ Cf. below, p. 447.

⁶ Cf. below, pp. 385 ff.

⁷ See below, pp. 390 f., fig. 36. For the suppositious opisthodom in this and other temples cf. pp. 391 and LXIX, note 3.

⁸ Nos. 1 and 2 of the list pp. XXIV ff.

⁹ Oikonomos, *EA*, 1931, pp. 25 f., fig. 16.

there is another example in the small temple of the annex *temenos* of the Gaggera sanctuary of Demeter at Selinus, dating from the first half of the VI century B. C.¹ In central Italy there is no extant temple of this plan apart from the temple at Alatri, which is not earlier than the late III century B. C. But the type was known in the said region at a much earlier date, as is shown by the temple depicted on a cippus from Chiusi, dating from the second half of the VI century B. C.² Two terracotta 'models' from Satricum, dating from the III—II centuries B. C.³ also reproduce temples of this kind.

The method of placing the columns of the pronaos on the lines of the cella walls seems to have been regarded as typically Tuscan, to judge from a passage in Vitruvius (IV, 8, 5): *Nonnulli etiam de Tuscanicis generibus sumentes columnarum dispositiones transferunt in Corinthiorum et Ionicorum operum ordinationes, et quibus in locis in pronaos procurunt antae, in isdem e regione cellae parietum columnas binas conlocantes efficiunt Tuscanicorum et Graecorum operum communem ratiocinationem*. The type of temple plan spoken of here is apparently the one met with in numerous Hellenistic-Roman temples of the Republic, such as, for instance, the three temples in the Forum Holitorium.

In the first temple of Dea Marica at Minturno, datable to the second half of the VI century B. C., we have probably an early Italic example of a pronaos with two columns *in antis*; the length of this temple, however, and the form of its rear, are unknown.⁴

In the second temple of Mater Matuta at Satricum, finally, which is datable to the late VI or early V century B. C., we have another early example of a ground plan of Greek type.⁵ This temple consisted of an oblong cella with a deep pronaos, and was surrounded by a peristyle on all sides. This type of ground plan in all probability was borrowed from Campania, where we have a regular Doric temple at Pompei as early as towards the end of the VI century B. C. The earlier temple at Satricum, which is datable to about the middle of the VI century B. C., also had an oblong cella and a deep pronaos, four columns in the front and at least six along either side; whether there was a colonnade also at the back is, however, uncertain. It is to be observed, as regards both the two temples at Satricum and the early one at Minturno, that the Campanian influence is demonstrated by the architectural terracottas found on the two sites.

A very simple form of sacred building is the one represented by some votive models, consisting of a plain rectangular cella without pronaos or columns. There are no extant remains of a temple of this sort among those here concerned, except perhaps the terracotta decoration of a small temple from Vulci,⁶ but the type is represented by a number of aedicula tombs discovered at Populonia and at Vetulonia.⁷

The temples were generally surrounded by a sacred area bounded by a wall or by other buildings. For a great number of temples, however, the extent and form of this area have not been established, since the boundary wall has been either destroyed or insufficiently explored. From what has been brought to light, however, it is clear that the place of the temple within the precinct was generally determined by reasons of

¹ Hulot and Fougères, *Sélinonte*, pp. 263—271.

² No. 14 of the list given on pp. XXIV ff.

³ Nos. 40 and 41 of the same list.

⁴ See pp. 483 ff.

⁵ See pp. 454 ff.

⁶ See pp. 216 ff.

⁷ Minto, *StE*, 8, 1934, pp. 107 ff.

symmetry and with the scope of making the temple, and especially its façade, the dominant feature of the complex. The III-century temple at Gabii¹ thus stands axially in the centre of a rectangular precinct. More often, however, the temple was pushed towards the back wall of the precinct, as is seen at Lanuvium² and at Volterra,³ where there is only a narrow passage between the boundary wall and the back and sides of the temple. Sometimes, it seems, the back of the temple coincided with the rear wall of the precinct; this was the case in the temple at Celle, Civita Castellana, if the conjectural reconstruction of the temple and its area suggested below⁴ is correct. In the Contrada Belvedere, Orvieto, we have a good example of an early temple placed axially in relation to a rectangular precinct; but here the temple is pushed outside the yard so that the façade is flush with the rear wall of the court and only the steps or the ramp in front of it encroach upon the sacred area.⁵ By this arrangement, however, the back of the temple was no longer concealed but acquired a significance of its own, which apparently accounts for the fact that this temple had a back pediment decorated with terracotta figures.

The planning methods used for the early temples and temple precincts of Etruria and Latium evidently survive in later Roman architecture. All the stages mentioned above are represented in the architecture of Imperial Rome. In the Forum of Caesar we have an example of a temple placed axially in the centre of its precinct, or rather pushed slightly towards its back. In the Forum of Augustus we have a temple attached to the rear wall of the precinct. At Baalbek, finally, we have a temple pushed outside the precinct, its front being flush with the boundary wall.

THE COLUMNS.

Vitruvius IV, 7, 2—3: *Eaeque (columnae) sint ima crassitudine altitudinis parte VII; altitudo tertia parte latitudinis templi; summaque columna quarta parte crassitudinis imae contrahatur. Spirae earum altae dimidia parte crassitudinis fiant. Habeant spirae earum plinthus ad circinum, altam suae crassitudinis dimidia parte, torum insuper cum apophysii crassum quantum plinthus. Capituli altitudo dimidia crassitudinis. Abaci latitudo quanta ima crassitudo columnae. Capitulique crassitudo dividatur in partes tres, e quibus una plinthus, quae est pro abaco, detur, altera echino, tertia hypotrachelio cum apophysii.*

Vitruvius prescribes⁶ that the columns of a Tuscan temple shall have a height equal to $\frac{1}{3}$ of the breadth of the building, and that the lower diameter of the shaft, which serves as *modulus*, shall be equal to $\frac{1}{7}$ of the total height of the column.⁷ The shafts ought to diminish in thickness upwards, so that the upper diameter is $\frac{3}{4}$ of the lower.

¹ Delbrück, *HBL*, II, pp. 5 ff., pls. 4—6.

² Cf. *MAL*, 27: 2, 1921, cc. 293 ff., pl. I.

³ Cf. *NS*, 1928, pp. 34 ff., figs. 1 and 3.

⁴ Cf. below, p. 83, fig. 23.

⁵ Cf. below, p. 167, fig. 30.

⁶ For the interpretation of the Vitruvian passage on the columns, cf. Wiegand, *GNC*, p. 10.

⁷ The same rules are laid down by Pliny, *NH*, XXXVI, 23, 17: *genera earum (i. e. columnarum) quattuor: quae sextam partem altitudinis in crassitudine ima habent, Doricae vocantur; quae nonam, Ionicae; quae septimam, Tuscanicae; ... antiqua ratio erat columnarum altitudinis tertia pars latitudinum delubri.*

The columns shall have bases composed of two parts of equal height: a circular plinth and, above this, a torus with *apophysis*¹; these parts taken together shall have a height equal to half the lower diameter. The same height is prescribed for the capitals, which ought to be composed of three members of equal height: a plinth or abacus, one diameter wide, an echinus, and a hypotrachelium, or necking, also with apophysis. Vitruvius does not tell whether the shafts ought to be plain or fluted, or whether they ought to have any entasis, nor is it quite clear whether the plinth of the capitals, which is also called abacus, ought to be round or square.²

There can be no doubt, however, that the Vitruvian column corresponds to a type of support which, in Roman architecture, stands forth as a variety of Doric, but may be rightly characterized as *Tuscan*; columns of this type are used e. g. in the bottom storey of the Colosseum,³ and a column from Mons Albanus, known to us only from an engraving by Piranesi, may also be adduced.⁴ There is no ancient Tuscan column, however, that is quite conformable to the Vitruvian scheme, but much that survives bears a general resemblance to it. The material evidence furnished by the temples themselves is however not very abundant: none of the early temples hitherto excavated has provided us with so many fragments that a reliable reconstruction of an entire column could be made. Supplementary evidence, however, is given by a number of tombs and funeral monuments.⁵

The earliest column that may be compared with the Vitruvian type, is a specimen reconstructed from fragments found on the slopes of the Cucumella at Vulci.⁶ This has a base consisting of a thick torus between two thin plinths, an unfluted, tapering shaft, and a capital of Doric character, with a widely projecting echinus. More similar to the type prescribed by Vitruvius is a column discovered in a chamber tomb at Vignanello, which could be dated to the early V century B. C. on the basis of vase fragments found in it.⁷ This column has a base consisting of a circular plinth and a torus in the form of a reversed echinus, a plain shaft tapering upwards, and a capital composed of a square plinth or abacus, a thick echinus, and a high necking separated from the shaft by a roll. A column in the Grotta Dipinta at Bieda, datable in the second half of the V century B. C., has a base consisting of only a reversed echinus, a plain tapering shaft, and a capital

¹ The word *apophysis*, which occurs only in this passage as an architectural term, apparently denotes a moulding that forms the juncture between the base and the shaft, and between the capital and the shaft.

² The reading of the passage concerning the three parts of the capital is not quite clear. The MSS have: *plintho, quae est in abaco*, which most editors alter into *quae est pro abaco*. Krohn reads: *quae est abacus*. Granger retains the reading of the MSS, but translates »the plinth or abacus«. Whichever reading be the correct, the relative can hardly suggest a difference in shape between a *plinthus* and an *abacus*, for in the previous sentence Vitruvius calls the member in question *abacus* without any modification.

³ Anderson-Spiers, *AAR*, pl. XIX, left; Giovannoni, *La tecnica della costruzione presso i Romani*, pl. VI.

⁴ Piranesi, *Antichità d'Albano e di Castelgandolfo*, pl. II; Delbrück, *TFH*, pl. IV.

⁵ For the Tuscan column see especially Ducati, *SAE*, pp. 91 ff.; Studniczka, *Die Antike*, 4, 1928, pp. 179 ff.

⁶ *MICA*, I, 1829, pl. XLI: 2; Martha, *AE*, p. 163, fig. 127; Borrmann, *GB*, p. 182, fig. 148; Ducati, *SAE*, p. 91, fig. 80; Studniczka, *l. c.*, pp. 180 f., fig. 3. The Cucumella tomb is to be dated in the VI century B. C.; cf. Mengarelli and Ferraguti, *StE*, 3, 1929, pp. 104 ff.

⁷ Giglioli, *NS*, 1916, pp. 41 ff., fig. 2; Studniczka, *l. c.*, p. 181, fig. 5; Ducati, *SAE*, pp. 92 f., fig. 82.

composed of an echinus and a round plinth, above which is a square abacus.¹ Columns more or less similar to the last-mentioned two specimens were also to be seen in some rock-hewn tomb façades at Norchia.²

With these columns are to be associated the supports of a small temple depicted on a funerary cippus from Chiusi, datable in the VI century B. C.,³ and a number of stone bases, drums, and capitals from real temples.⁴ To the earlier temple of Mater Matuta at Satricum, datable to about the middle of the VI century B. C., belong a series of column bases consisting of a square plinth and a torus in the form of a thick, reversed echinus.⁵ From the same site come some fragments of other bases, now in the Museo di Villa Giulia,⁶ which present a similar torus but a round plinth; these are probably to be ascribed to the later temple, datable to the VI/V century B. C. The column bases of the temple at Alatri, which is datable in the III century B. C., have a slightly different form, showing a more pronounced echinus over a cylindrical plinth, which was partly sunk into the pavement.⁷ Bases of about the same form have come to light at Tarquinia⁸ and at Orvieto.⁹ Temple A at Alba Fucens also had column bases of this type, on which rested unfluted shafts of stone.¹⁰ Drums of unfluted columns shafts have also come to light at the temples at Orvieto,¹¹ Segni,¹² and Lanuvium.¹³ A considerable number of similar unfluted column drums were discovered in the Contrada Lo Scasato at Civita Castellana.¹⁴ They were of different height, covered with stucco, and decorated with red vertical stripes. The joints had anathyrosis and square holes in the centre. These drums probably belonged to the later temple on the site, which is datable to the second half of the II century B. C. There are not many examples of stone capitals that can be associated with the type presented by the Vignanello column. Among a number of capitals from Central Italy published by Delbrück, there is one that presents a similar necking and an echinus of a peculiar form.¹⁵ A fragment found at Alatri perhaps belonged to a capital.¹⁶ Its profile recalls an archaic capital found among the remains of the early temple of Apollo at Pompei, consisting of a round plinth instead of an abacus, a thick, very straight echinus, and a thin necking.¹⁷ This capital, however, is considered to have belonged to an isolated votive column; but capitals of much the same type, with thick echinus and a round plinth, were discovered at Minturnae and are assigned to the Capitolium of that city.¹⁸

¹ *RM*, 30, 1915, pp. 264 ff., fig. 61; Studniczka, *l. c.*, pp. 180 f., fig. 4.

² Rosi, *JRS*, 15, 1925, pp. 24 f., figs. 13, 14, pl. II, No. 4, pp. 38 ff., figs. 34, 35, pl. V, No. 4.

³ No. 14 in the list given on pp. XXIV ff.

⁴ Cf. also a number of stone bases for cippi or stelai, found at Marzabotto: Gozzadini, *Di un'antica necropoli a Marzabotto nel Bolognese*, p. 26, pl. III.

⁵ *NS*, 1896, p. 33, fig. 4 a; cf. below, pp. 454 ff.

⁶ Della Seta, *VG*, p. 274, No. 10180.

⁷ Bassel, *Centralblatt der Bauverwaltung*, 4, 1886, p. 198, fig. 2; Winnefeld, *RM*, 4, 1889, pp. 143 ff., figs. 11, 12, 13; cf. pp. 390 f. below.

⁸ Canina, *EM*, II, p. 187, pl. CXXIII, fig. 8.

⁹ *NS*, 1885, p. 181, pl. III, fig. 7; Durm, *BER*, p. 62, fig. 62; Ducati, *SAE*, p. 92, fig. 81.

¹⁰ Promis, *Le antichità di Alba Fucense*, pl. III, A 5; Durm, *BER*, pp. 108 f., fig. 120.

¹¹ Stefani, *NS*, 1925, pp. 139 f., fig. 5; cf. pp. 168 f. below.

¹² Delbrück, *CS*, p. 6, pl. II.

¹³ Galletti, *BC*, 56, 1928, pp. 93 f.

¹⁴ Cozza, *NS*, 1888, p. 429, fig. 19; below, pp. 144 ff.

¹⁵ Delbrück, *RM*, 18, 1903, pp. 158 ff., fig. 7:1.

¹⁶ Winnefeld, *RM*, 4, 1889, p. 147, fig. 13 a; Cozza, *RM*, 6, 1891, p. 351, with a figure.

¹⁷ Sogliano, *Pompei preromana*, p. 92, fig. 28.

¹⁸ Johnson, *Excavations at Minturnae*, pp. 23 f., fig. 9.

There can be little doubt that the column at Vignanello, and the other, less preserved specimens grouped with it here, represent different stages of development of a type of column that corresponds in all main features to the Tuscan column described by Vitruvius — with allowance for variations in details and in the proportions. As regards the proportions prescribed by Vitruvius for the thickness and height of the columns, and their relation to the breadth of the temple, we have no possibility of checking how far the Vitruvian rules agreed with the measurements of real temples.¹ Some proportions, however, may be cited. From the column drums found at Lo Scasato, Civita Castellana, it could be ascertained, according to the excavator, Count Cozza, that the shafts had a height equal to six lower diameters, so that, adding another diameter for the capital and base — of which no fragments were found — we arrive at the proportion prescribed by Vitruvius. The diminution upwards was however much stronger than what Vitruvius demands, and there was also a diminution downwards, so that the shafts presented a marked entasis. Unfortunately, Cozza gives no exact measurements nor any reconstruction of these shafts. In the columns at Alba Fucens the tapering of the shaft corresponds exactly to what Vitruvius lays down, while the height is equal to $8\frac{1}{3}$ diameters.² In the Vignanello column the diminution also comes near to what Vitruvius prescribes, but the height is only four diameters. The column at Bieda, finally, has a very strong diminution, and is still shorter than the Vignanello specimen. Neither of the last-mentioned columns presents any entasis. The shafts are generally plain; fluting occurs only occasionally (Norchia). It is to be observed, however, that the Faliscan columns were decorated with vertical stripes of paint, apparently in imitation of flutings. The bases are sometimes higher than a half diameter (Satricum, Orvieto), sometimes lower (Vignanello, Tarquinia, Alba Fucens). The two members of which they are composed are usually of about the same height; the column at Vignanello, however, has a very thin plinth, and in the specimens at Bieda and Norchia there was no plinth at all. The plinths are generally round, as Vitruvius prescribes; only occasionally square, as at Satricum. The torus has in the earlier specimens (Satricum, Chiusi cippus, Vignanello, Bieda) the shape of a reversed, swelling echinus; later it assumes a more produced form, showing a more or less $\sim$ -curved profile (Alatri, Alba Fucens, Tarquinia, Orvieto). The echinus is not always separated from the shaft by a special moulding. Among the capitals that of the Vignanello column apparently comes closest to the type prescribed by Vitruvius. Its height is a little more than a half diameter, and the width of the abacus is somewhat over one diameter; the necking and the echinus are about equal in height, while the abacus is thinner. The plinth of the capital is sometimes square (Vignanello), sometimes circular (Pompei, Minturnae).

The sepulchral and domestic architecture of Etruria, and numerous funeral monuments in the form of sarcophagi, paintings, etc., show also acquaintance with columns of the Greek orders. In the early Tomba dei Capitelli at Caere³ we meet with a type of

¹ It may be observed, however, that the columns of the temple represented on the cippus from Chiusi (No. 14) have a height of about seven diameters.

² Promis, *o. c.*, p. 214. This proportion corresponds to what Vitruvius lays down for araeostyle temples

(III, 3, 10): *aedibus araeostylis columnae sic sunt faciendae, uti crassitudines earum sint partis octavae ad altitudines.*

³ Mengarelli, *StE*, 1, 1927, p. 167, pl. XLV; Ducati, *SAE*, p. 93, fig. 84.

column that presents a many-sided shaft on a simple base plaque, and a capital of double volutes that bears unmistakable resemblance to Cypriotic¹ and Proto-Ionic or Aeolic capitals.² A similar capital has come to light at Chiusi.³ In later times we have numerous examples of columns — and pilasters — with fluted or unfluted shafts, and bases and capitals of Ionic or Corinthian character⁴; especially significant are a number of capitals with diagonal volutes flanking human heads,⁵ the origin of which may be traced to the Hellenistic Orient,⁶ over Campania and Magna Graecia.⁷ In the early Tomba delle Colonne Doriche at Caere,⁸ in the Grotta della Colonna at Bomarzo,⁹ in the wall paintings of the Tomba delle Leonesse at Tarquinia,¹⁰ and on an archaic painted terracotta plaque from Caere, now in the Louvre,¹¹ we meet with columns of an unmistakable Doric character: baseless, with a plain or — in the Caere tomb — many-sided shaft, and with a capital composed of a very thick, produced echinus and a square abacus; the painted columns, moreover, have a hawked necking reminiscent of the leaf mouldings that characterize a number of early Doric capitals¹² and those of the columns in the Tomb of Atreus at Mycenae.¹³ This type of necking survives, it seems, in the plain, concave moulding that is to be seen below the echinus of some capitals from Central Italy,¹⁴ of the so-called Etruscan column at Pompeii,¹⁵ and of a capital from Vulci.¹⁶ The latter, however, is combined with a shaft fluted in the Ionic fashion.

¹ Perrot-Chipiez, *HA*, III, p. 116, figs. 51—53, pp. 215 f., fig. 152.

² Capitals from Neandria, from Mytilene, and from the temple of Apollon Napaïos in Lesbos: Perrot-Chipiez, *HA*, VII, pp. 618 ff., pl. LII: i—ii, and figs. 275—276. Capital from Larisa: Koch, *RM*, 30, 1915, pp. 4 f., fig. 1; L. Kjellberg, *SIR*, II, 1932, pp. 238 ff., pls. I—II.

³ Martha, *AE*, p. 166, fig. 133; Milani, *MAF*, pl. L: i; Ducati, *SAE*, p. 93, fig. 83.

⁴ Examples: Porta Marzia at Perugia: Tarchi, *AUS*, pls. CXLVI—CLIII; Ducati, *SAE*, p. 369, fig. 410; and numerous ash-urns: Ducati, *SAE*, pp. 394 f., figs. 426—428, 447.

⁵ Capital from the Tomba Campanari at Vulci: Ducati, *SAE*, p. 395, fig. 454; Giglioli, *AE*, pl. CCCXC: 1. Capital from Tuscania: *MICA*, II, pl. XX: 7. Capitals from the Tomba Ildebranda at Sovana: Bianchi-Bandinelli, *Sovana*, pls. XXIV—XXVI. Cf. also the capitals reproduced in Tarchi, *AUS*, pls. CLIV f.

⁶ Ionic capitals from the Didymaion: Anderson-Spiers, *AAG*, pp. 143 ff., pl. XLIX, right.

⁷ Capitals from the temple of Zeus Meilichios at Pompei: Mau, *Pompeii in Leben und Kunst*², pp. 188 ff., fig. 94; of the »Corinthian-Doric» temple at Paestum: Koldewey-Puchstein, *Die griechischen Tempel in Unteritalien und Sicilien*, pp. 32 ff., fig. 31; Robertson, *GRA*, p. 203, fig. 91; from Padula in Lucania: Patroni, *NS*, 1902, pp. 26 ff., figs. 2—5;

from a sepulchral hypogaeum at Lecce in Apulia: Bendinelli, *Ausonia*, 8, 1915, pp. 7 ff., fig. 3.

⁸ Mengarelli, *StE*, 1, 1927, p. 167, pl. XLVI, b.

⁹ *MICA*, I, 1829, pl. XL: 3; Martha, *AE*, p. 163, fig. 128; Studniczka, *l. c.*, pp. 180 f., fig. 3.

¹⁰ Weege, *EM*, pl. 3; Ducati, *Le pitture delle Tombe delle Leonesse e dei Vasi dipinti (Monumenti di pittura antica scoperti in Italia.)*

¹¹ *MICA*, VI, 1859, pl. XXX: iii; Martha, *AE*, pl. IV: 2.

¹² See the examples from the hexastyle and from the enneastyle temple at Paestum, and the sepulchral column of Xenares in Corfu: Perrot-Chipiez, *HA*, VIII, pl. XXVI; Curtius, *Die antike Kunst*, II: 1, pl. XI: 149, 159, 152; Rodenwaldt, *Altdorische Bildwerke in Korfu*, pl. I. Cf. further Sulze, *AA*, 1936, cc. 14 ff.; *AA*, 1938, c. 177; *EA*, 1936, chron. pp. 1 ff.; Hampe, *AA*, 1938, cc. 359 ff.

¹³ Anderson-Spiers, *AAG*, pl. X; Robertson, *GRA*, pl. I, a.

¹⁴ Delbrück, *RM*, 18, 1903, pp. 158 ff., fig. 7: 2, 3, 3 b.

¹⁵ Mau, *RM*, 17, 1902, pp. 305 ff., pl. VII; Patroni, *RAL*, ser. V, 12, 1903, pp. 367 ff.; Mau, *RM*, 19, 1904, pp. 124; Durm, *BER*, p. 64, fig. 65; Patroni, *StM*, 3, 1905, pp. 216 ff.; Mau, *RM*, 20, 1905, pp. 193 ff.; Patroni, *Atti della R. Acc. di Napoli*, 25, 1908, pp. 37 ff.; Mau, *RM*, 23, 1908, pp. 78 ff.; Maiuri, *Historia*, 4, 1930, pp. 78 f., 278, 714 ff.; Patroni, *ibid.*, pp. 507 ff.

¹⁶ Canina, *EM*, II, p. 105, pl. CX: 2; Ducati, *SAE*, p. 394, fig. 453.

The capital from Vulci is an example of the contamination of heterogeneous forms that took place in Italy during the Hellenistic age. On a larger scale the fusion of Doric, Ionic, Corinthian, and Etruscan elements is illustrated by the curious »Corinthian-Doric» temple at Paestum¹ and by the rock-sculptured tomb façades in the form of temples at Norchia.² A contamination of forms is shown also by a number of fragments of terracotta casings for wooden columns, found in the Contrada Lo Scasato at Civita Castellana, and datable, from external evidence, somewhat before the III century B. C.³ In addition to two fragments of capitals, showing a straight echinus bordered above and below by fillets, and remains of a plain shaft (Nos. c and d, fig. 28: 3), there is part of a base of Tuscan type, consisting of a round plinth and a torus, above which are traces of a shaft fluted in the Ionic fashion (No. f, fig. 28: 5); part of another base of Microasiatic-Ionic character, with a torus above two scotiae, and traces of a plain shaft (No. b, fig. 28: 2); a large piece of a base of, it would seem, Tuscan character, though in elaborate form (No. a, fig. 28: 1); and finally, a fragment of a shaft fluted in the Doric fashion, and set off from a concave base member by a torus (No. e, fig. 28: 4).⁴ A fragment from Perugia (No. III: 7) shows part of a similarly fluted shaft, below which was a base with a small torus above a scotia. A fragment from Satricum (No. II: 30) shows part of the lower portion of the shaft, with shallow flutings separated by raised edges, and a torus belonging to the base. It is not possible to ascertain the form of the capitals that belonged to the fluted terracotta column shafts, since no fragments of them have been preserved. They may have been of the Doric-Tuscan fashion, as is illustrated by the stone capital from Vulci mentioned above. They may also have been of the Corinthian type shown by the temple at Paestum and by many other monuments. It is a remarkable fact that the temple façades depicted on a number of engraved Etruscan mirrors very often have capitals of this form.⁵ It is hard to decide, however, whether this may be due to license, or rather reflects reality. I should be inclined to think the latter, although there is no material evidence for this opinion.

The general similarity that exists between the Doric column and the Tuscan is obvious and suggests a common origin. That this origin is to be sought for in the pre-Hellenic civilization⁶ is shown above all by the close connexion between the columns of early Doric architecture and those of the Minoan-Mycenaean world, which is evident especially from the shape of the capital with its mighty echinus, and from the survival of the concave leaf necking typical of some Mycenaean columns. The Tuscan column differs from the Doric chiefly by its unfluted shaft and in the presence of the base. Certainly, there is evidence to show that the circular base plaques of Minoan-Mycenaean columns survived in early Doric.⁷ This type of base, however, can hardly be regarded

¹ Koldewey-Puchstein, *Die griech. Tempel in Unteritalien und Sicilien*, pp. 32 ff., figs. 31, 32.

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⁵ Bendinelli, *BC*, 46, 1918, pp. 229 ff., figs. 1—4, 6—9, 10, 11, p. 233.

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⁷ See the columns of the fountain-house depicted on the François vase: Furtwängler-Reichhold, *GV*, pl. 11.

as the prototype of the Tuscan. Instead of this, as has been pointed out by Studniczka,¹ we have to seek for its origin in the early architecture of more easterly regions: we find similar columns bases in the Syro-Hittite citadel of Sendjirli,² in the Assyrian architecture,³ in rock-hewn tomb façades of Asia Minor,⁴ and in early Aeolic and Ionic architecture, as in the temple of Apollo at Nape in Lesbos,⁵ in the Heraeum of Samos,⁶ in the temple of Apollo at Naucratis,⁷ and in the Ionic temple at Locri.⁸ This type of base was also occasionally taken over in early Doric architecture, as is shown by vase paintings⁹ and by the occurrence of a similar base in the early hexastyle temple at Paestum.¹⁰ We may therefore conclude, with Studniczka, that the Tuscan column »erwuchs — — — aus Anleihen bei der noch unfertigen Baukunst des eigentlichen Hellas und seiner westlichen Kolonien, die auch schon den erforderlichen Einschlag syrisch-ostgriechischer Basenformen darbot. Die endgültige tuskanische Verarbeitung haben freilich die Tusker selbst vollbracht, im Sinne der ganz eigenartigen Gesamtformen ihres Tempelbaus.»

THE ENTABLATURE AND THE ROOF.

Vitruvius, IV, 7, 4—5: *Supra columnas trabes compactiles inponantur [ut] altitudinis modulis is, qui a magnitudine operis postulabuntur. Eaeque trabes compactiles eam habeant crassitudinem, quanta summae columnae erit hypotrachelium, et ita sint compactae subscudibus et securiclis, ut compactura duorum digitorum habéant laxationem. Cum enim inter se tangunt et non spiramentum et perflatum venti recipiunt, concalefaciuntur et celeriter putrescunt. Supra trabes et supra parietes traiectionis mutulorum parte IIII altitudinis columnae proiciantur, item in eorum frontibus antepagmenta figantur. Supraque id tympanum fastigii structura seu de materia conlocetur. Supraque [eum] fastigium columen, cantherii, templa ita sunt conlocanda, ut stillicidium tecti absoluti tertiaro respondeat.*

In the Etrusco-Italic temples the entablature and the roof were always of wood and have therefore entirely disappeared. The only direct evidence as to the form and

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² Koldewey, *Die Architektur von Sendschirli* (*Ausgrabungen in Sendschirli*, II), p. 142, figs. 47, 48, p. 148, fig. 59; cf. the column bases from Sendjirli, Nurkhanli, and Fanfas, *ibid.*, p. 198, fig. 90.

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structure of these wooden parts is supplied by the remains of the revetments and ornaments of terracotta that once protected and decorated them. These remains, however, are far from sufficient to give a clear idea of the construction of the upper parts of the temples, and for this we are forced to trust to the supplementary evidence given by the Vitruvian formula and by a number of ancient reproductions of temples, listed above (pp. XXIV ff.). Certainly, the formula only deals with the triple-cella temple, and its variant, the single-cella temple with *alae*, while the reproductions present single-cella temples without *alae* or side colonnades. A comparison of the Vitruvian precept with the evidence of the temple reproductions will make it evident, however, that the entablature and the roof of the Etrusco-Italic temples were in general constructed according to the same principles, irrespectively of the plan.

According to Vitruvius, the architrave of a Tuscan temple should be composed of wooden beams joined by means of pegs and clamps,¹ but separated by a space two fingers wide for air, to prevent decay.² Vitruvius does not describe in detail, however, in what manner these beams were to be combined, only prescribes that they should have a width equal to the diameter of the columns at the necking,³ and a height proportionate to the dimensions of the temple.⁴ A comparison with the *postes compactiles* to be erected in the *testudo* described by Vitruvius in Book X, 14, makes it evident, however, that the *trabes compactiles* are beams joined laterally.⁵ Some scholars reconstruct an architrave of two beams laid one above the other.⁶ This system, however, is impracticable if the beams are to be separated in the manner prescribed, on account of the sinking of the upper beam, which could be prevented only very imperfectly by the insertion of wood plugs.⁷ More probably the beams were to be placed side by side,⁸ in analogy with the epistyle blocks in several Greek temples,⁹ the disposition of which may be due to a practice inherited from wood construction. In this way the necessary interspace could be easily obtained. The only difficulty was to procure beams thick enough for the height of the architrave.

¹ According to the most probable interpretation, given by Wiegand, *GNC*, p. 12, fig. 2, the *subscudes* were wooden pegs or nails which held the beams together laterally, while the *securiclae* were clamps of »double-axe» or, as we use to say, »swallow-tail» form, which fastened them end to end. For another system, cf. Durm, *BER*, p. 118, figs. 118, 127.

² Similar precautions are sometimes taken today; cf. Eisenlohr, *Holzbauten des Schwarzwalds* (Carlsruhe, 1853), p. 3, pl. V; Lachner, *Gesch. der Holzbaukunst in Deutschland* (Leipzig, 1885), II, p. 99.

³ Choisy, in Martha, *AE*, fig. 183, erroneously gave the architrave the same width as the abaci of the capitals.

⁴ It is self-evident that *modulis is* has nothing to do with the lower diameter of the column shafts, as Thiersch thought (*ABA*, 6, 1852, p. 175).

⁵ Genelli, *Exegetische Briefe über des M. Vitruvius Pollio Baukunst*, I (Braunschweig, 1801), pp. 53 f.,

pl. XX, thought that the interspace was to be between the ends of beams reaching from one column to another. Cf., to the contrary, Hübsch, *Über griech. Architektur*, p. 57.

⁶ Reber, *Des Vitruvius zehn Bücher über Architektur* (Stuttgart, 1865), pp. 120 ff., fig. 18, reconstructs the architrave of two beams, one above the other, with the prescribed interspace, while Borrmann, *GB*, p. 184, fig. 150, lays the upper beam directly on the lower, in contradiction to the Vitruvian rule.

⁷ This expedient was suggested by Bassel, *Centralblatt der Bauverwaltung*, 6, 1886, p. 208, who also placed the architrave beams one above the other. Cf. Wiegand, *GNC*, p. 11.

⁸ This is the opinion of Marini, IV, pl. LXII; Choisy, *L'art de bâtir chez les Romains*, p. 145, fig. 86, and in Martha, *AE*, fig. 183; Wiegand, *GNC*, p. 11, fig. 2; and Durm, *BER*, pp. 117 f., figs. 118, 127.

⁹ Cf. Durm, *BG*, pp. 167 f., figs. 139, 140, 149, 150, 162, 163.

On account of this we may assume that in large temples the architrave was composed of beams reaching only from one column to another, like the blocks in Greek epistyles, while in smaller ones the beams may have reached over more than one intercolumniation, perhaps sometimes over the whole façade.

For the disposition of the architraves Vitruvius gives no detailed rules. We must assume, however, both from technical and aesthetic reasons, that they should be placed over both the two latitudinal rows of columns, and longitudinally over the side columns.¹ Whether these lateral architraves were to continue above the outer cella walls or not, and whether there were to be latitudinal beams also over the cella walls, is questionable.² Vitruvius does not speak of other architraves than those above the columns, but the fact that in Greek and Roman temples of comparable types the lateral architraves continue above the cella walls,³ seems to speak in favour of a similar arrangement in the Etrusco-Italic temples.

Having described the construction of the architrave Vitruvius proceeds to speak of what he calls the *traiecturae mutulorum*. Previously he has used the term *mutuli* to design the projecting slabs on the soffit of the Doric cornice, which he interprets as translations of wooden rafters into stone, for which reason they are cut slopingly.⁴ In the *Lex Puteolana parieti faciendo*, however, the word *mutuli* is used of a pair of short beams that were to project horizontally above a door, carrying a small roof.⁵ In the present case the *traiecturae mutulorum* unquestionably are horizontal beams laid above the architraves and above the cella walls⁶; the rafters, or *cantherii*, are spoken of only in the following sentence. These beams ought to project for a distance equal to one-fourth of the height of the columns,⁷ thus forming *mutuli* of the kind spoken of in the Puteoli inscription.

This much is clear. As to the disposition of the *traiecturae mutulorum*, however, Vitruvius gives no more definite precept, and different opinions have been expressed.

¹ In *L'art de bâtir chez les Romains*, p. 145, fig. 86, Choisy reconstructs lateral architraves, but dismisses them in the reconstruction made for Martha, *AE*, fig. 183. Cf. Wiegand, *GNC*, p. 12; Durm, *BER*, p. 118.

² Choisy and Borrmann, *Il. cc.*, reconstruct latitudinal architraves also above the cellae, and the latter lets the side architraves continue also above the outer walls of the lateral cellae. Wiegand, *l. c.*, however, disapproves of all this.

³ Cf. the temple of Nike Apteros at Athens: Durm, *BG*, p. 335, fig. 321; and the temple of Augustus at Pola: Tamaro, *NS*, 1923, pp. 211 ff., pl. III, fig. 6.

⁴ Vitruvius, IV, 2, 3: *... uti tignorum dispositionibus triglyphi, ita e cantheriorum proejecturis mutulorum sub coronulis ratio est inventa. Ita fere in operibus lapideis et marmoreis mutuli inclinatis sculpturis deformantur, quod imitatio est cantheriorum.*

⁵ Wiegand, *PB*, pp. 736 f., pl. II; id., *GNC*, p. 13.

⁶ It is clear from the expression *»traiecturae mutulorum ... proiciantur»* that *traiectura* is not = *proiectura*, as is erroneously indicated in Forcellini, *Lexicon totius latinitatis*, but has a concrete meaning = a beam that goes through from one side to another, as is rightly indicated in George's *Handwörterbuch der lat. Sprache*.

⁷ The precept as to how the *mutuli* ought to project, though expressed in clear terms, was often misinterpreted by earlier commentators (Perrault, Le Roy, Semper) who, in one way or in another, considered the indication *quarta parte altitudinis columnae* as a precept as to how high up the *mutuli* were to be placed above the capitals, introducing a frieze between the architrave and the *mutuli*. Cf., for a correct interpretation, Piranesi, *De Romanorum magnificentia et architectura*, p. 136, pl. XXIX, fig. II; Genelli, *Exegetische Briefe über des M. Vitruvius Pollio Baukunst*, I, p. 55; Wiegand, *GNC*, p. 13; Durm, *BER*, p. 96.

Most earlier scholars maintained that there were *mutuli* on all sides of the temple,¹ which implies that the beams were laid in two directions, longitudinally and latitudinally, crossing each other and notched into each other. According to another opinion, there were only latitudinal beams projecting on the long sides of the temple.² Other scholars have thought of longitudinal beams projecting only in the front.³

The two first-mentioned theories unquestionably suit the text better than the third, for Vitruvius says, literally, that the *traiecturae mutulorum* ought to project above the architrave and above the cella walls.⁴ The assumption of *mutuli* on the long sides of the temple, however, meets certain difficulties as regards the fastening of the rafters. We may assume that the end of each rafter rested against the end of a *mutulus*, joined with it by mortising. But in this case the *traiecturae mutulorum* really serve as tie-beams (*transtra*) and we shall have a system of roofing that Vitruvius does not prescribe for the Tuscan temple, as will be pointed out below (p. LXII). And, what is more, in this case the projection of the roof on the long sides is clearly indicated by the projection of the *mutuli*, and Vitruvius would not have needed to give a special precept for the *stillicidium*, as he does at the end of the formula (p. LXII ff.). We may also assume that the rafters rested against the *mutuli* ends and projected beyond them. But in this case the *traiecturae mutulorum* still have the function of tie-beams, and it would not have been possible to apply *antepagmenta* against their ends, as Vitruvius prescribes (cf. p. LIX),⁵ if we do not assume that the rafters rested against so-called *trabicolae*, i. e. longitudinal beams fastened above the ends of the *mutuli*⁶; but of such *trabicolae* Vitruvius says nothing. A system of cross-beams, finally, is structurally objectionable, for the necessary notching of the beams would have weakened them.

These arguments are strengthened by the evidence supplied by the terracotta pediment from Nemi (No. 37, p. XXXI, figs. 5—6).⁷ In the Nemi pediment there are two longitudinal side-beams, the front ends of which are decorated with reliefs. Since the under sides of

¹ Piranesi, *o. c.*, pls. XXVII, fig. I, XXIX, fig. II; Stieglitz, *Encyklopädie der bürgerlichen Baukunst*, III, p. 121; Rode, *Des M. Vitruvius Pollio Baukunst aus der römischen Urschrift übersetzt*, I, p. 186; Genelli, *o. c.*, p. 55, pls. XVIII, XIX; Marini, vol. IV, pl. LXII. Fenger, *TEL*, pp. 6 ff., figs. 13—15, places a set of latitudinal beams above the cellae, a set of longitudinal beams above the *pronaos*, and, along the sides of the latter, a number of *mutuli*, the inner ends of which are mortised into the outmost of the longitudinal beams; all this to avoid that any of the beams should have rested for its whole length on an architrave or a wall, which, according to the author, would have been incompatible with the term of *traiectura* and with Vitruvius' warning not to place the architrave beams close together laterally.

² Durm, *BER*, 1st ed., 1885, p. 41, fig. 32.

³ Choisy, *L'art de bâtir chez les Romains*, p. 145, fig. 86; id., Martha, *AE*, fig. 183; Wiegand, *GNC*, pp. 13 f., fig. 3; Borrmann, *GB*, fig. 150; Durm, *BER*, (2nd ed.), p. 118, fig. 129, also joins this opinion.

⁴ Wiegand, *l. c.*, dismisses too easily the disagreement between his reconstruction and the text, saying that the disposition of longitudinal beams projecting only in the front »s'accorde excellemment avec le texte de Vitruve; car ainsi les *traiecturae mutulorum* courent à la fois sur les *trabes* et les *parietes*, perpendiculairement aux petits côtés de l'édifice et parallèlement aux longs côtés».

⁵ Cf. Durm, *BER*, pp. 96 f., fig. 108, p. 118. Durm applies the rafters against the projecting beam ends in such a way that these are no longer real *mutuli*, and the application of *antepagmenta* is impossible.

⁶ Cf. Wiegand, *GNC*, p. 13; id., *PB*, pp. 741 ff.

⁷ Rizzo, *BC*, 38, 1910, pp. 294 f.

these beams are flat and without traces of attachment, we must assume that the preserved portions of them, reaching from the front of the pediment to its back wall, projected beyond the architrave and the columns. On the other hand, there are no traces of any beams projecting latitudinally, but the slopes of the roof are attached immediately above the two longitudinal beams. These, consequently, are to be considered as the *traiecturae mutulorum*. In the model from Satricum there were two similar *traiecturae*, which rested on two columns below the tympanum wall, and no doubt projected as far as the roof did, the front edge of which is preserved at the ridge; but there is no sign of any *mutuli* on the long sides of the temple. The ends of similar front *mutuli* are also to be seen in the pediments of other reproductions of temples.¹ We may therefore assume that in single-cella temples of the type represented by the reproductions there was only one pair of *traiecturae mutulorum*, placed longitudinally above the lateral walls of the cella and above the architraves, with a considerable projection in the front. It seems reasonable to assume that the same system was employed in triple-cella temples,² only that in these the number of the *mutuli* was redoubled, one beam being placed over each of the cella walls.³ These intermediate beams must have been necessary for the construction of the floor of the pediment and of a ceiling in the cellae and in the pronaos, which can hardly have failed. In large temples an even greater number of such beams may have been necessary⁴; if this be right, however, we must also assume the presence of latitudinal architraves over the cellae, on account of the great length of the latter.

The ends of the *mutuli*, says Vitruvius, ought to be revetted with *antepagmenta*. Some scholars⁵ hold that the *antepagmenta* were single relief plaques of terracotta which covered the ends of the *mutuli*, as is shown by the Nemi pediment and by the lid of a funerary urn from Arezzo (fig. 2).⁶ In the only other passage in which Vitruvius uses the word (IV, 6, 2) it applies however, to the jambs of temple doors, or rather to the facing of such jambs.⁷ It is therefore more probable that in the present case the *antepagmenta* were continuous fasciae made of boards fastened to the *mutuli*, rather than single plaques of terracotta, especially as Vitruvius does not elsewhere mention any decorative elements of the temple. A fascia of the type suggested is in fact to be seen between the *mutuli* of the Nemi pediment. Such a fascia must have been necessary in all temples to conceal the void between the projecting *mutuli*. In temples with a greater number of *mutuli*, however, it was probably applied to their front ends, instead of

¹ Cippus from Chiusi (No. 17); sepulchral urn from Chiusi (No. 22); ditto from Arezzo (No. 25); ditto from Volterra (No. 26).

² Vitruvius' expression »*supra trabes et supra parietes traiectiones mutulorum . . . proiciantur*» may then be regarded as short for »*supra trabes et supra parietes traiectiones mutulorum inponantur et (in fronte aedis) . . . proiciantur*». That Vitruvius really intends that there were to be *mutuli* only in the front, may be desumed, moreover, from the following sentence, in which he prescribes that the front tympanum ought to be constructed above the

mutuli, or above the *antepagmenta* fastened to the *mutuli* ends.

³ This is the system adopted by Choisy and Wiegand, *ll. cc.*

⁴ This is suggested by Borrmann, *GB*, fig. 150.

⁵ Rizzo, *BC*, 38, 1910, p. 294; Ducati, *SAE*, p. 89.

⁶ No. 25 in the list given on pp. XXIV ff. In the urn from Chiusi (No. 22) the beam ends are plain, but holes bored in them indicate that they were once decorated with separate ornaments now lost.

⁷ Cf. Festus, p. 8 L: *Antipagmenta valvarum ornamenta, quae artis adpinguntur, id est adfiguntur*.

between them, thus forming a continuous band suited for the application of a frieze of terracotta plaques.¹

Above the *mutuli* and the *antepagmenta*, proceeds Vitruvius, the tympanum ought to be constructed, of masonry or of wood-work. It is clear from technical reasons that the gable wall was to be placed above the front architrave,² as is shown, moreover, by the Nemi pediment and by the temple model from Satricum referred to in connexion with this. In the pediment from Nemi the wall is pierced by two round holes or windows, which, in real temples, must have been necessary for airing.

For the construction of the roof Vitruvius gives a very brief and enigmatical precept: *supra fastigium columnen, cantherii, templa ita sunt conlocanda, ut stillicidium tecti absoluti tertiaro respondeat*.

We have first to determine the significance of the *columnen*, *cantherii*, and *templa*, which apparently are essential elements of the roof. Vitruvius mentions the same elements in another passage (IV, 2), in which he speaks of Greek temples: *sub tectis, si maiora spatia sunt, et transtra et capreoli, si commoda, columnen, et cantherii prominentes ad extremam suggrundationem; supra cantherios templa; deinde insuper sub tegulas asseres ita prominentes, uti parietes proiectoris*³ *eorum tegantur*.

The word *columnen*, or *culmen*, in general indicates »the highest point» of something.⁴ In the case of a gabled building it indicates the top of the gable or the ridge of the roof.⁵ As an architectural term it applies to the ridge-pole, as is clear from the fact that, according to Vitruvius, it has to be placed *supra fastigium* and *sub tectis*. When the gable wall was constructed of masonry or of stout wood-work, the *columnen* rested immediately on the gable top, and no special support in the front was needed; sometimes, however, to judge from certain reproductions of temples,⁶ the *columnen* may have rested on a strut set in the centre of the pediment, and the gable wall may have been a simple

¹ This is the opinion of Piranesi, *o. c.*, pl. XXVII, fig. V; Choisy, in Martha, *AE*, fig. 183; Wiegand, *GNC*, p. 14, fig. 3; Borrmann, *GB*, fig. 150. Antepagmenta with a similar function are spoken of in the *Lex Puteolana*; cf. Wiegand, *PB*, pp. 734, 737, 756 ff., pl. II.

² The reading of the passage concerning the tympanum is not quite certain. The MSS. read: *supraque id typanum fastigii . . . conlocetur*. Most editors alter *id* to *ea*, following the conjecture of Iocundus; Krohn reads *supraque is*; Granger retains the reading of the MSS. Whichever reading is correct, there can hardly be doubt as to the place of the tympanum. Genelli, *o. c.*, pp. 56 f., and Choisy, *L'art de bâtir chez les Romains*, fig. 86, reading *supraque ea* (sc. antepagmenta), took this too literally and placed the tympanum above the ends of the *mutuli*. This, however, is structurally inadmissible, considering the great projection of the *mutuli*. Cf. Fenger, *TEL*, p. 6, fig. 10.

³ The MSS. in general read *proiectoris*, which in

the *Codex Wolfenbütteleusis* No. 69 is corrected to *proiectoris*.

⁴ Cf. the examples collected in the *Thesaurus Linguae Latinae*, s. v. *columnen*.

⁵ Cf. Plautus, *Trin.* 83—85: *si te surripuisse suspicer Iovi coronam de capite ex Capitolio, qui in columine astat summo*. Livy, X, 23, 11; *Iovemque in culmine cum quadrigis . . . posuerunt*. Livy, XXVI, 23, 4: *in aede Concordiae Victoria, quae in culmine erat, fulmine icta*. Iul. Obsequens, 41: *In aede Larum flamma a fastigio ad summum columnen penetravit innoxia*.

⁶ Cf. a cinerary urn from Chiusi (No. 18), the lid of which has the form of a high-pitched gable roof supported by profiled struts in the pediments. Profiled struts are also represented in the pediments of several painted tombs at Tarquinia: Weege, *EM*, figs. 55, 65, 75—77, 83, Beilage III, pls. 3, 41, 44, 66, 70, 72, 76, 77, 84, 85. Cf. also the cippus from Gela in the form of a Doric temple (No. 6) and the terracotta plaque from Locri Epizephyrii (No. 10).

boarding.¹ The front end of the *columen* is clearly indicated in the Nemi pediment and in several other reproductions of temples.² These monuments clearly show that the *columen*, like the *mutuli*, was square in section and very massive; it is probable, however, that in the reproductions the beams have been given an exaggerated size, or rather the size of the decorative end plaques, which in reality may have been somewhat larger than the beam ends.³ It goes without saying, and is shown by the monuments just referred to, that the *columen* projected in front as far as the *mutuli* did.

The *cantherii* are the rafters, as is clearly shown by two other places in which Vitruvius mentions them: by the passage already quoted (IV, 2, 1), where he speaks of the *cantherii prominentes ad extremam suggrundationem*, and by IV, 2, 3, where he speaks of the *mutuli* of Doric temples, which *inclinatis scalpturis deformantur, quod imitatio est cantheriorum*. The rafters were apparently to be connected with the *columen* and with the lateral *traiecturae mutulorum* by notching.

The *templa*, finally, according to the passage quoted above (IV, 2, 1), ought to be placed *supra cantherios*. This may be compared with a statement in Festus (p. 505 L.), saying that *templum significat et aedificium deo sacratum, et tignum, quod in aedificio transversum ponitur*. It is thus evident that the *templa* are roof-battens fixed above the rafters in the longitudinal direction of the temple and generally, we may assume, at some distance from each other.⁴

Above the *templa*, and immediately under the tiles, there were sometimes *asseres*, which ought to protrude beyond the walls to protect them from rain.⁵ The *asseres* were apparently laths or boards fixed above the *templa* in the direction of the rafters.⁶ Whether they were placed close together or with interstices, is uncertain; there is some evidence, however, that the latter was usual.⁷

¹ Choisy, in Martha, *AE*, fig. 183, places in the pediment a »support du columen» of a shape suggested by the painted pediments cited in the previous note. In temples of some length intermediate struts may have been necessary to support the columen, when not bearing trusses of the type spoken of next page were used. For the problem cf. Johnson, *Excavations at Minturnae*, I, p. 28.

² See the temple depicted on the cippus from Chiusi (No. 14); the cippus No. 17 from Chiusi; the painted pediment in the Tomba del Pulcella, Tarquinia (No. 21); the sepulchral urn No. 22 from Chiusi; the urn from Arezzo, No. 25; the urn from Volterra, No. 26; the clay representation of a house from Velletri, No. 31; and No. 38 from Velletri.

³ Cf. the urn from Volterra just cited.

⁴ This seems to be indicated by the roof of the Tomba dei Leoni dipinti at Caere: Mengarelli, *StE*, I, 1927, p. 168, pl. XLIX, a. In the Skeuothekē of Philon the ἱμάντες (= *templa*) were to be laid with interstices of 74 mm.; cf. Dörpfeld, *AM*, 8, 1883, pp. 161 f., pl. IX.

⁵ It is self-evident that the *cantherii* projected as

far as the *asseres* did, which is seen, moreover, from the expression »*cantherii prominentes ad extremam suggrundationem*».

⁶ Cf. Vitruvius, IV, 2, 5: *quod antiqui non probaverunt, neque instituerunt in fastigiis <mutulos aut> denticulos fieri sed puras coronas, ideo quod nec cantherii nec asseres contra fastigiorum frontes distribuuntur nec possunt prominere, sed ad stillicidia proclinati conlocantur*. — Cf. Festus, p. 15 L.: *asseres dicti quod assideant parieti trabibusque; ibid.: ambrices regulae quae transversae asserebus et tegulis interponuntur*.

⁷ Cf. Vitruvius, IV, 2, 5: *quemadmodum mutuli cantheriorum proiecturae ferunt imaginem, sic in Ionicis denticuli ex proiecturis asserum habent imitationem. Itaque in Graecis operibus nemo sub mutulo denticulos constituit; non enim possunt subtus cantherios asseres esse*. Isidor. *Etym.*, XV, 2, 43: *Tabernae ... asserebus et tabulis clausae; ibid., XIX, 19, 7: asseres ab asse dicti, quia soli ponuntur, neque coniuncti*. Gloss., V, 652, 31: *asseres pali pazilli ab asse dicti, quia soli in tecto et non coniuncti ponuntur*.

The *columen*, the *cantherii*, and the *templa*, consequently, are the principal elements of the roof of the Tuscan temple.¹ In the passage already frequently referred to (IV, 2, 1) Vitruvius prescribes, however, that *columen* and *cantherii* are to be used, in general, for the roofs of temples of moderate size, but that for larger spans *transtra* and *capreoli* are to be employed. We have apparently to do here with two different types of roof. In roofs suited for temples of moderate dimensions — as generally were the Etrusco-Italic sanctuaries — the *cantherii*, or rafters, rest on longitudinal beams, the *columen* and the *traiecturae mutulorum*. We may assume, although Vitruvius does not mention it, that sometimes in roofs of this type additional longitudinal beams were needed, which rested on the gable slopes between the *columen* and the *traiecturae mutulorum*; the ends of such intermediate beams are to be seen in the fictile reproduction of a house from Velletri (No. 31, p. XXX, fig. 3) and in a rock-hewn tomb-façade at Bieda.² In roofs of the other type, suitable for larger temples, the rafters, now called *capreoli*, rest upon and are connected by tie-beams, or *transtra*, and carry, rather than are carried by, the longitudinal top-beam.³

Vitruvius' precept that the *columen*, the *cantherii*, and the *templa* ought to be disposed in such a manner *ut stillicidium tecti absoluti tertiaro respondeat*, has been the subject of widely varying interpretations. The interpretation primarily depends upon the meaning given to the word *stillicidium*, and secondly upon what may be understood by the terms *tectum absolutum* and *tertiarius*. According to some scholars, *stillicidium* refers to the fall or pitch of the »complete roof», to be determined by the height of the gable, which ought to maintain a certain proportion indicated by the word *tertiario*.⁴ According

¹ The function and appearance of the *columen*, *cantherii*, and *templa* was correctly interpreted by Piranesi, who in his work *De Romanorum magnificentia et architectura* (Rome, 1761) p. 136 (cf. pl. XXVII) gives this excellent description: *Nemo profecto est, qui nesciat, fastigium apud hunc auctorem esse apicem tympani, columen vero trabem eam longiorem, quae perpetuo tractu spinam tecti efficiens, antico posticoque fastigio (duo enim esse in aede Tuscanica consueverant) ad capita innititur. Reliqua in tectorum molitione tigna, quaedam minora sunt, quorum altera cantherii nominantur, quae a columine, cui inhaerent, protenduntur utrinque costarum instar ad laterum parietes, iisque incumbentia certo deinde spatio extra prodeunt, ut aquam pluviam arceant ab aedificio, et procul extillant; altera, quae templa dicuntur, ordine inverso super cantherios intercurrentia, cancellatim cum iis conjuguntur, atque hos ipsos, et quae praeterea ad tectum conficiendum imponenda ipsis sunt, stabiliunt et fulciunt.* — Choisy, in Martha, *AE*, fig. 183, interprets the three elements in the same way as Piranesi, while some later scholars have had a more or less wrong conception. Durm, *BER*, p. 118, prefers to consider the *columen* as a

vertical support for the ridge-pole, and interprets the *templa* as longitudinal beams resting on the gable slopes and supporting the *cantherii*. All this, according to what has been pointed out above, is positively wrong. Wiegand reconstructed the *templa* in the form of boards laid close together above the *cantherii*. This system may have been possible in small temples in which the rafters were placed near each other, and is suggested here, for the sake of simplicity, in pl. A:1; but whether such boards may be rightly called *templa*, is doubtful.

² *RM*, 30, 1915, p. 234, fig. 30; Åkerström, *SEG*, p. 89, fig. 17:4. The presence of such beams is suggested in the reconstruction of a Tuscan temple accompanying Morgan's translation of Vitruvius, p. 121.

³ The difference in type and terminology is clear from a comparison with Vitruvius' precept (X, 14) for the construction of a *testudo*; see Sackur, *Vitruv und die Poliorketiker*, pp. 67 ff., 123 ff. The rafters (*capreoli*) of the *testudo* were connected by a square beam placed on their tops.

⁴ Some earlier scholars (Philander, Barbarus, Baldus, Perrault) considered the precept to refer to the roof-trusses, which ought to have the same

to another opinion, *stillicidium* signifies the slope of the roof, in the concrete sense, and the passage contains a precept for the construction of a roof of three slopes.¹ According to a third opinion, *stillicidium* refers to the projection of the eaves to be determined, in one way or another, by the word *tertiario*.²

We have first of all to ascertain in what sense *stillicidium* is used by ancient authors. The etymology of the word clearly shows that it signifies a liquid falling in drops.³ It is mostly used of rain-water dropping from the eaves of a roof.⁴ It is then, like the German »Traufe«, transferred to the eaves themselves.⁵ There is no instance, however, in which *stillicidium* is used to denote the whole slope of a roof or, abstractly, its fall or pitch.⁶ The two first-mentioned theories are thus based on an assumption for which no evidence can be produced. As to the first of them, moreover, it may be remarked that the methods suggested for the determination of the pitch are either arbitrary or awkward, and none

triangular form as the pediment; but such a precept would have been quite superfluous. Le Roy thought that the height of the gable ought to be one-third of the temple façade measured from the stylobate to the upper edge of the cornice. Genelli, *o. c.*, pp. 58 ff., Klenze, *Denkschriften d. bayer. Akad. d. Wiss.*, 1821, pp. 74, 82, and Müller, *Die Etrusker*, II, p. 240, thought that the gable height was to be equal to one-third of the total height of the façade. Hirt, *Gesch. d. Baukunst*, III, p. 26, considered the gable height to be made equal to half the gable base, and so did Martha, *AE*, p. 277, fig. 184, while Durm, *BER*, pp. 97 f., fig. 108, made the gable height equal to one-third of the distance from the ridge to the edge of the eaves. A résumé of earlier opinions is to be found in Schneider's edition of Vitruvius, II, p. 291, and similarly in Marini's edition, I, p. 235, note 21. Cf. Wiegand, *GNC*, p. 17, note 130; Fenger, *TEL*, pp. 7 f.

¹ This opinion was first put forward by Galiani, in his edition of Vitruvius printed at Naples in 1758, and has later been argued by Sogliano, *MeAL*, ser. 6, I, 1925, pp. 230 ff., fig. 3; id., *Pompei preromana*, pp. 78 ff., pl. IX. Cf. Pernier, *NA*, 62, 1927, pp. 465 f.

² Wiegand, *GNC*, pp. 16 f.; Rizzo, *BC*, 38, 1910, pp. 289 ff.; Ducati, *SAE*, p. 89; Robertson, *GRA*, p. 197.

³ Cf. Varro, *L. L.*, V, 27: ... *lege praediorum urbanorum scribitur: stillicidia fluminaque ut ita cadant fluantque. Inter haec hoc interest, quod stillicidium eo quod stillatim cadit, flumen quod fluit continue.* Lucretius, I, 313: *stillicidi casus lapidem cavat.*

⁴ Vitruvius, I, 1, 10: *Iura quoque nota habet (architectus) oportet, ea quae necessaria sunt aedi-*

ficiis communibus parietum ad ambitum stillicidiorum et cloacarum, luminum. Id., II, 1, 3: *proclinatis tectis stillicidia deducebant.* Id., IV, 2, 3: ... *in operibus lapideis et marmoreis mutuli inclinatis sculpturis deformantur, quod imitatio est cantheriorum; etenim necessario propter stillicidia proclinati conlocantur.* Id., VI, 3, 1—2: *Tuscanica (atria) sunt, in quibus trabes in atrii latitudine traiectae habeant interpensiva et collicias ab angulis parietum ad angulos tignorum incurrentes, item asseribus stillicidiorum in medium compluvium deiectus. ... Displuviata autem sunt, in quibus deliquiae arcam sustinentes stillicidia reiciunt. ... Sed ea habent in refectionibus molestiam magnam, quod circa parietes stillicidia defluentia continent fistulae, etc.* Cicero, *de leg.*, I, 14: *Quid hortaris? ut libellos conficiam de stillicidiorum ac de parietum iure?* Id., *de or.*, I, 173: *iura parietum, luminum, stillicidiorum.* Gaius, II, 14: ... *fluminum et stillicidiorum idem ius.* Pandect., VIII, 2, 20: *si ex tegula cassitaverit stillicidium; ibid.: si in aedificio cadit stillicidium; ibid., VIII, 6, 8: si stillicidii immittendi ius habeam in arcam tuam.*

⁵ Vitruvius, IV, 2, 5: ... *nec cantherii nec asseres contra fastigiorum frontes distribuuntur nec possunt prominere sed ad stillicidia proclinati conlocantur.* Festus, p. 8 L.: *Antefixa, quae ex opere figulino tectis adfiguntur sub stillicidio.* Iul. Obsequens, 27 a: *Proditum est memoria, Tiberium Gracchum, quo die periit, tristia neglegisse omnia, cum domi et in Capitolio sacrificanti dira portenderentur, domoque exiens sinistro ad limen offenso pede decusserit pollicem, et corvi fragmentum tegulae ante pedes eius proiecissent ex stillicidio.*

⁶ Cf. Piranesi, *o. c.*, p. 136: *Quis unquam dixerit, stillicidium tecti idem esse ac eius declivitatem?*

of them can be readily deduced from the wording of the precept. Against the second theory it may also be objected that it requires a change of *tertiario* to *ternario*, which occurs only in one manuscript; as will be shown in the following (p. LXIX), moreover, the supposed material evidence for a roof of three slopes in the Etrusco-Italic temples is lacking.

We have consequently to insist upon that *stillicidium* as an architectural term signifies the eaves and nothing else, and that the passage concerned contains a precept as to how far the eaves ought to project beyond the walls and the architraves. This projection is determined by the word *tertiarius*, the ordinary sense of which is 'one-third'. Some scholars have referred *tecti absoluti* to *stillicidium*. But then *tertiario* is left without any determination, which has led to quite arbitrary interpretations, as that »the eaves of the finished roof» should have a projection corresponding to one-third of the height of the gable¹ or of the columns.² More readily *tecti absoluti* may be connected with *tertiario* and the precept may be explained in the sense that the projection of the eaves should correspond to one-third of the »complete roof», i. e. of the entire slope.³ *Tertiarius*, however, also occurs in another passage in Vitruvius (Book III, 1, 6), speaking of the »perfect» number six, which, when a third of it is added, becomes eight, which is called *tertiarius alter*, or ἐπίτριτος.⁴ On account of this, Wiegand suggested the possibility that the relation between the *stillicidium* and the entire slope of the roof might have been determined according to the numerical proportion of the ἐπίτριτος ($6 + 2 = 8$), so that the *stillicidium* was to be equal to one-third of the rest of the slope, or to one-fourth of the whole slope.⁵ Owing to a corruption in the text concerning the ἐπίτριτος,⁶ Wiegand, however, preferred to interpret the passage according to the first-mentioned possibility, i. e. that the *stillicidium* was to be one-third of the entire slope. Rizzo, on the other hand, argued the second theory,⁷ which he considered to be confirmed by the evidence of the pediment from Nemi (Fig. 5—6). On either slope of this pediment, namely, there is a row of three flat roof-tiles, each 7.5 cm. long, reaching together from the ridge to the point where the roof rests on the *mutulus*, while the remains of a fourth tile, which projected beyond the *mutulus* and presumably had the same length as the other tiles, suggest an overhanging *stillicidium*. The proportion between this *stillicidium* and the

¹ Stieglitz, *o. c.*, III, p. 122; Rode, *o. c.*, p. 187, note e): »Ich weiss mir hiebey nichts anders zu denken, als dass die Dachtraufe um $\frac{1}{3}$ der Dachhöhe über die bereits um $\frac{1}{4}$ der Säulenlänge über die Tempelmauern hervor springenden, Hauptbalken herüber-treten soll».

² This is the opinion of Reber, *o. c.*, p. 122.

³ This is also clear from the fact that *tertiarius* apparently refers to 'one-third' in its relation to the thing of which it is a part, as is seen from Cato, *de agr.*, 95, where *tertiarius* and *quartarius* are used of ingredient parts of a blend. Otherwise we should have expected: *ut stillicidium tertiae parti*, e. g. *altitudinis columnae, respondeat*.

⁴ This passage was also taken into account by Piranesi, *o. c.*, p. 136, pl. XXVII, figs. III—V, who

interpreted the precept in the sense that the part of the rafters that projected beyond the *mutuli*, on which they rested, should be equal to one-third of the length of the *mutuli*. This opinion was also advanced by Marini, I, p. 235, note 21, who pointed out that in this manner, the projection of the *mutuli* being equal to one-fourth of the height of the columns, the total projection of the roof will be equal to one-third of the height of the columns.

⁵ Wiegand, *GNC*, p. 16, note 128.

⁶ The MSS. read *tertiarium autem*, which gives no sense. The sequence of the passage, however, in which there is spoken of a *sesqui alter* and a *bes alter*, makes it clear that Marini's conjecture *tertiarium alterum* is correct.

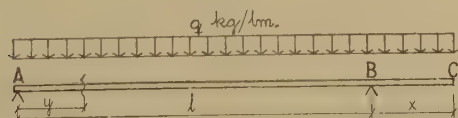
⁷ Rizzo, *BC*, 38, 1910, pp. 289 ff.

whole slope is thus exactly the one demanded by the second theory. On the other hand, there are several other reproductions of tempels in which the *stillicidium*, though projecting considerably, does not reach the length of one-fourth of the entire slope.¹ Moreover, it seems very doubtful whether *tectum absolutum* may have had the significance of »roof proper», as is argued by Rizzo, and whether the relation of the »perfect» number six and the *tertiarius alter* is really applicable to the passage concerning the *stillicidium*, in which there is only mention of a *tertiarius*. Structurally, however, the second interpretation is more satisfying than the first, for a projection of the eaves corresponding to one-third of the entire slope would have been excessive and, in large triple-cella temples at least, hardly possible without the introduction of oblique struts.²

The evidence for the *stillicidium* supplied by the remains of extant temples is, naturally, very meagre. In the temple of Dea Marica at Minturno (pp. 483 ff.) a reconstruction of the roof made on the basis of actual measurements and according to the second theory of the *stillicidium*, gives a projection of the eaves that is almost equal to the distance between the north long side of the temple and a wall running outside the temple and parallel with this side. This wall was therefore considered to have had the function of preventing the rain-water falling from the eaves from flowing towards the temple, and its presence was taken as a confirmation of the reconstruction and of the said theory. This can be true, however, as is pointed out below (p. 494), only upon the supposition that there was a channel in the top of the wall, but this seems not to have been the case; otherwise, should the water be carried outside the wall, which is 0.42 m. thick, the *stillicidium* must have had a greater projection, which comes near the proportion required by the first theory. Consequently, we must either accept this great projection or interpret the wall in another way. In the temple excavated in the Contrada Casalinaccio at Ardea (pp. 447 ff.), on the other hand, there are traces of a sort of gutter along its south long side, which seems to indicate a projection of the eaves that comes rather near the proportion demanded by the second theory. In the temple excavated in Contrada Portonaccio at Veii (pp. 3 ff.), finally, a channel in a block attached to the

¹ Cf. Nos. 14, 17, 22, 26, 30, 31, 32, 39, 40, 42, 45, and 46, of the list given pp. XXV ff.

² The ideal proportion for the projection of the eaves may be obtained from an analysis of the static conditions of a beam A—C, evenly charged (q kg/lm) and freely supported at A and B.



The reaction at A is obtained from the momentum equation for point B:

$$R_A \cdot l = \frac{ql^2}{2} - \frac{qx^2}{2}$$

$$R_A = \frac{q}{2l}(l^2 - x^2)$$

The momentum (My) at an arbitrary point y on the distance A—B is thus

$$My = R_A \cdot \frac{y}{2} - \frac{q \cdot y^2}{2} = \frac{q \cdot y}{4l}(l^2 - x^2) - \frac{qy^2}{2}$$

To fix the point for the maximal momentum derive with regard to y :

$$\frac{\partial My}{\partial y} = \frac{q(l^2 - x^2)}{4l} - \frac{2qy}{2}$$

If the derivative is = 0, we obtain:

$$y = \frac{l^2 - x^2}{4l}$$

The maximal momentum (My max) is then:

$$\begin{aligned} My \text{ max} &= \frac{q(l^2 - x^2)}{4l} \cdot \frac{(l^2 - x^2)}{4l} - \frac{q(l^2 - x^2)^2}{2 \cdot 16l^2} = \\ &= \frac{q(l^2 - x^2)^2}{32l^2} \end{aligned}$$

south wall, if really original and designed to take the eaves-drop, indicates a projection of only 0.25 m.¹

Summing up, we may conclude as follows. There can be no doubt that the Etrusco-Italic temples in general were characterized by widely projecting eaves. The Vitruvian precept for the *stillicidium*, however, in whatever way it is to be rightly understood, and in whatever way it may have originated — from pure theorizing, from ancient practice, or from measurements taken from a certain temple — cannot have been based on a rule that was observed at all times and in all temples. This is clear above all from structural reasons: a rafter of moderate length, supported at the ridge and at the wall, may well project for, say one-fourth of its total length, but if its length is doubled or trebled, it requires intermediate supports, and the projection part cannot maintain the same proportion to the whole rafter as before without the introduction of oblique struts set against the walls or of tie-beams projecting beyond the walls in the form of consoles. We may also reasonably assume that the projection of the eaves, which apparently originated from the necessity to protect the temple walls from the deleterious action of rain-water, in general was greater in earlier times, when the cella walls were mostly constructed of sun-dried or slightly baked bricks, but that in later times, when the walls were more generally built of stone, the projection was often more or less reduced.

Vitruvius gives no precept for the height and inclination of the pediment. For a number of extant temples, however, we are able to indicate the inclination of the gable, on the basis of preserved parts of their terracotta decoration. For some pediments the inclination can be deduced from the form of the plaques that covered the ends of the mutuli or of the columnen. This is the case in the early temple of Dea Marica at Minturno (second half of VI century B. C.) for which a fragment of a *mutulus* plaque (No. I: 16) indicates an angle of 13°. For the second temple of Mater Matuta at Satricum (VI/V century B. C.) a fragment of a *mutulus* plaque (No. II: 2) indicates an angle of 12°.

The momentum at point B is $\frac{qx^2}{2}$

If these momenta are set equal, we get the equation:

$$\frac{q(l^2 - x^2)^2}{32l^2} = \frac{qx^2}{2}$$

from which $x = 0,2366 l$.

The maximal momentum is then:

$$MB = My \max = 0,028 ql^2$$

If x is $\frac{1}{3} l$, a maximal momentum is obtained only at B, being:

$$MB_2 = \frac{ql^2}{18} = 0,056 ql^2$$

If x is $\frac{1}{2} l$, this momentum increases to:

$$MB_3 = \frac{ql^2}{8} = 0,125 ql^2$$

The analysis shows that the statically most suitable construction is obtained if the console B—C is somewhat less than a fourth of the span A—B.

A comparison between the cases when the console is $\frac{1}{3}$ and $\frac{1}{2}$, respectively, of the span A—B, shows that in the latter case the maximal momentum at B is more than redoubled.

A sloping position of the beam will not change the proportion between the momenta. The dimensions of the beam are to be calculated not only from the momentum, but also from the maximal strain ($P \max$), determinable from the formula

$$\sigma = \frac{M}{W} \pm \frac{P}{A}$$

in which the power P depends of the inclination. If the angle of inclination is small, however, the term $\frac{P}{A}$ will be of no great size.

I am indebted to Mr. G. Lindman, architect of the Swedish Institute in Rome, for having done the above calculations.

¹ Cf. Pernier, *STE*, p. 468; Galietti, *BC*, 56, 1928, p. 230, note 2.

while the *columen* plaque (No. II:1) shows an angle of 17° ; the different inclination of the two plaques suggests that they belonged to different constructions of the roof. A fragment of a *columen* plaque from Caere (No. II:10) indicates an inclination of 20° . In the shrine from Vulci (II/I century B. C.) the form of the *columen* plaque (No. III:4) indicates an angle of 13° . Sometimes the inclination can be deduced from the plaques that covered the front rafters, which formed the raking cornice. An example of this is given by the terracottas of an early shrine (first half of VI century B. C.), discovered on the Piazza d'Armi at Veii (No. 4), among which a fragment of a frieze plaque cut obliquely points to an inclination of about 15° . Another example is given by one of the plaques No. III:9 from Lo Scasato, Civita Castellana (later half of III century B. C.), which indicates an inclination of 20° . The archaic terracotta warrior from Caere (No. II:17 e), which, together with his companions, crowned the pediment of a small temple, rests on a vertical base plaque whose shape suggests the apex of a pediment sloping at an angle of 15° . Sometimes the slope of a pediment is indicated by the slanting upper edge of the plaques to which the pedimental figures were attached. The exact inclination, however, can be estimated only in the case that, in addition to this edge, so much of the figure is preserved that its position in relation to the horizontal pediment base can be sufficiently ascertained. This, however, occurs only seldom. Among the pedimental figures from the temple at the Belvedere, Orvieto, which may be dated to the early IV century B. C., there is one (No. II:1) which is preserved for its total height, including base and upper part of background plaque. From this figure it may be deduced that the inclination of the pediment was 17° . Another pedimental figure, from Civita Alba (No. I:4), indicates a pedimental inclination of about 25° . For the aedes Iovis at Minturnae a fragment of the pedimental sima (No. I:1) indicates an angle of about $20^\circ 30'$.

From the above examples¹ it is seen that in earlier, VI- and V-century temples the gables were comparatively low, having an inclination of 12° (Satricum), 13° (Minturno), 15° (Veii, Caere), or 17° (Satricum); the only exception is the archaic plaque No. II:10 from Caere, which points to an inclination of 20° . In temples datable in the IV century or later, the pitch was generally higher, showing an inclination of 17° (Orvieto), 20° (Civita Castellana), $20^\circ 30'$ (Minturno), and 25° (Civita Alba); the only exception is the plaque from Vulci, which indicates an inclination of only 13° . In so far general conclusions may be drawn from these figures, we may infer that there was a tendency to heighten the pitch in later times. This development tallies with what we know about Roman temple pediments of Republic and Imperial date, the inclination of which generally varies between 18° and 23° .²

¹ It is self-evident that no reliable statistics can be made on the basis of the temple reproductions, for the majority of these, and especially the ash-urns with roof-shaped lids, show an exaggerated pitch. For the sake of comparison, however, the gable inclination of a number of the best reproductions may be given: Temple depicted on funeral cippus from Chiusi (No. 14), $17^\circ 30'$ (the value of 12° given by Minto, *StE*, 8, 1934, pp. 114 ff., fig. 6, is

wrong, having been taken from an inexact drawing); sepulchral urn from Chiusi (No. 22), 19° ; pediment from Nemi (No. 37), 26° ; fragment from Orvieto (No. 43), $17^\circ 30'/25^\circ$.

² See the table given by Colini, *BC*, 51, 1923, p. 324, note 1; cf. Fiechter, *Zeitschrift für Geschichte der Architektur*, 8, 1924, p. 72. For the gable inclination of Greek and Sicilian temples see the list given by Gábrici, in *MAL*, 35, 1933, cc. 181/82.

The excessive projection of the *mutuli* and of the roof in the front resulted in a deeply recessed pediment, as is clearly shown by the temple model from Nemi. A remarkable feature indicated by this model, by the cippus from Chiusi, and by some other reproductions of temples,¹ but of which Vitruvius says nothing, is the fact that the horizontal bottom of the pediment was treated as a roof: it was covered with ordinary tiles and decorated with a row of antefixes along the front edge. This feature is no doubt to be considered in connexion with the double roofing shown by the sub-geometric reproductions of temples found at the Argive Heraeum.² These reproductions represent a rectangular building covered by two separate roofs: a flat one, which extends over the cella and the pronaos, and is supported by two columns in the front; and above this, a very high-pitched gable roof, which exists only above the cella and does not reach to the side edges of the first roof. A real specimen of a sacred building of this type is represented, in all probability, by the geometric temple excavated by Marinatos at Dreros, Crete.³ This temple, which evidently served a cult inherited from the Minoan age, consisted of an oblong cella built of small stones, and entered from the north short side. In the centre of the cella was a square pit or ἐσχάρα between two column bases placed on the longitudinal axis of the room. The building was almost certainly covered with a flat roof, which evidently projected in the front, where it was probably supported by columns flanking the door. Above the ἐσχάρα there was probably a rectangular opening gabled over by a small, high-pitched saddle roof. No tiles or architectural decorations were found⁴; the horizontal roof was probably covered with earth.

The temple at Dreros — and also, perhaps, the early temple (A) at Prinias,⁵ which has a similar plan and may be reconstructed in the same manner — in all probability represents an earlier stage of the type of roofing presented by the clay models from the Argive Heraeum. Originally, it seems, the gable roof only served to cover the opening above the hearth, protecting the interior from rain without impeding the outlet of the smoke. It was therefore small but very high-pitched. On account of its advantages for the carrying away of rain-water, however, it was not only maintained after the disappearance of the hearth from the interior of the temple, but was extended, first over the whole cella — an intermediate stage illustrated by the Argive models — and then also over the pronaos — the final stage shown by all later temples. A reminiscence, however, of the original double roofing is to be seen, on the one hand in the level-eaved roofs of some early Greek temples,⁶ suggestive of the angle between the flat roof and the

¹ Sarcophagus from Bomarzo (No. 23); urn from Volterra (No. 26); model from Satricum (No. 40); two Etruscan mirrors: Bendinelli, *BC*, 46, 1918, pp. 232 f., figs 3, 4.

² No. 2 in the list on pp. XXIV ff.

³ Marinatos, *BCH*, 60, 1936, pp. 214—285, pls. XXVI, XXVII, and XXXI; Pendlebury, *The archaeology of Crete*, p. 318.

⁴ A primitive gorgoneion of poros is however ascribed to the temple by Marinatos, *l. c.*, pp. 251 ff., figs. 20, 21. If this be right, we have here the earliest example of a gorgoneion used as apotropaic temple decoration.

⁵ Pernier, *ASA*, 1, 1914, pp. 18 ff.

⁶ As examples may be adduced: 1) one of the VII century temples at Calydon; cf. below, pp. XCV f.; 2) the early temple at Taxiarchis in Aetolia, cf. p. XCVII below; 3) perhaps also the temple of Apollo at Thermon, cf. p. XCIII below, note 4; 4) the temple of Apollo Daphnephoros at Eretria: Studniczka, *AA*, 1921, c. 323; 5) Temple C at Selinus, cf. p. CV below; and 6) the early hexastyle temple at Paestum: Koldewey-Puchstein, *Die griech. Tempel in Unteritalien und Sicilien*, p. 23, fig. 22.

gable roof shown by the Argive models; on the other in the horizontal pedimental sima of some Sicilian temples,¹ and in the horizontal pediment roof of the Etrusco-Italic temples.

It is evident that a pediment of the type characteristic of the Etrusco-Italic temples can never have been decorated with pedimental sculptures, both on account of the horizontal roof and because of its depth.² The introduction of pedimental figures, therefore, signifies a radical change: the abandonment of the ancient projecting and deeply recessed pediment, and the adoption of a pediment of ordinary Greek type.

Vitruvius gives no precept for the construction of the back of his temple. From his silence, and from the general disposition of the Etrusco-Italic temples, in which the architectural emphasis is laid almost exclusively on the façade, we have no doubt to assume that the back was generally left unregarded or almost so. This is shown very clearly in the case of the later temple in the Contrada Lo Scasato, Civita Castellana (pp. 122 f.), the terracotta decoration of which was found at the places where it had fallen from above, i. e. along the front and long sides of the temple, while at the back of the building almost nothing was found. As to the form of the back in this and other temples, direct evidence is almost completely lacking. From a great number of reproductions of temples it may be deduced, however, that the back wall was generally finished off gable-fashion and that the roof projected more or less at the back. In general, however, there was probably no real pediment, projecting or not projecting, at the back; the triple-cella temple at Orvieto (pp. 166 ff.), for which the presence of a back pediment is indicated by the discovery of pedimental figures close to its back wall,³ seems to be an exception.³

According to a theory already referred to,⁴ the Etrusco-Italic temples should have had a roof of three slopes, the back being finished off hip-roof fashion. Certainly, the hip-roof was known in the ancient world from a very early time onwards. In one of the early pediments from the Acropolis of Athens there is represented a small hip-roofed building, perhaps a temple,⁵ and from the same site comes a fragment of a hip-roof of terracotta, which probably belonged to a votive reproduction of a temple (No. 5). The earlier temple at Thermon probably had a hip-roof,⁶ and tiles of a special form adapted for this kind of roof have been found at Olympia.⁷ In Italy a similar roof construction was used for the *atria displuviata*, as is shown by a well-known cinerary urn from Chiusi

¹ Examples: 1) Treasury of the Gelons at Olympia, cf. pp. CI f. below; 2) Revetments from the temenos of the Athenaion, Syracuse, cf. p. CV below; 3) Temple C at Selinus, cf. p. CV below.

² Durm, *BER*, fig. 129, erroneously reconstructs a temple with pedimental figures placed above the tiles and antefixes of the horizontal roof.

³ The presence of two or more pedimental groups from Talamone and Luni has been considered as evidence for the existence of temples with two pediments, pronaos, and opisthodom on these sites; cf. Ducati, *SAE*, p. 386. Since, however, we know nothing of the form and number of the buildings to which these terracottas belong (cf. below, pp.

227 ff., 282 ff.), the evidence is not very strong; and even assumed that the terracottas, or some of them, decorated temples with two pediments, this does not imply that such a temple necessarily had an opisthodom, as is clearly shown by the Orvieto temple.

⁴ Sogliano, *MeAL*, Ser. 6, 1, 1925, pp. 230 ff., fig. 3; id., *Pompei preromana*, pp. 78 ff., pl. IX.

⁵ Heberday, *Altattische Porosskulptur*, pp. 16 ff., fig. 13, pl. II.

⁶ *AA*, 1913, pp. 98 f.; Koch, *AM*, 39, 1914, pp. 252 ff.; id., *RM*, 30, 1915, pp. 57 f., fig. 25; below, p. XCIII.

⁷ Graeber, 41. *WPB*, p. 22; *Olympia*, II, pl. C.

(No. 24) and by the Tomba della Mercareccia at Tarquinia.¹ Vitruvius describes this type of roof in Book VI, 3, 2: *Displuviata (atria) autem sunt, in quibus deliquiae arcam sustinentes stillicidia reiciunt*. The characteristic feature of the hip-roof construction are thus the *deliquiae*, that is the oblique rafters running from the end of the ridge-pole to the corners of the roof, according to the explanation given by Festus, p. 64 L.: *Delicia est tignum, quod a culmine ad tegulas angulares infimas versus fastigatum collocatur; unde tectum deliciatum et tegulae deliciariae*.

As regards the Etrusco-Italic temples, however, we have already seen that no evidence for a roof of three slopes can be deduced from the Vitruvian precept concerning the *stillicidium*, which refers to the projection of the eaves; had Vitruvius meant to prescribe the construction of such a roof, he would no doubt have used the regular Latin term for it, which, according to Festus, was *tectum deliciatum*. As a confirmation of the theory of a roof of three slopes it has been alleged, however, that the Capitolium at Pompei had a roof of this type. The reconstruction of a hip roof in this temple — which, besides, was no triple-cella edifice in a proper sense — is based on the assumption that the pairs of rafters were placed one above each of the two latitudinal rows of columns, one above the cella front, and so on; this would give an equal spacing of the pairs counted from the front, with intervals of about 4.80 m., except at the back, where there would have been a distance between the back wall and the last pair of rafters equal to half the width of the temple, indicating a hip roof construction. It is very likely that the pairs of rafters were placed in relation to the columns and to the cella front, but a spacing of the width suggested is impossible from a technical point of view, and has no parallel either in Greek or in Roman temples.² We may rather assume that the rafters were placed eight times as closely, with interaxial distances of about 0.60 m.; then, retaining one pair above either row of columns and above the cella front, we shall have room for 44 pairs from the front to the back, supporting a gable roof of ordinary type, which may have been covered with rain-tiles of the size shown by the specimens from Lo Scasato, Civita Castellana (No. III: 6, pp. 138 f., fig. 26).

Consequently, there is no evidence, either literary or archaeological, for the assumption that the Etrusco-Italic temples were covered with roofs of three slopes. On the contrary, the numerous reproductions of such temples clearly show that there regularly was a gable at the back. And, as a negative proof, it may be stated that among the innumerable fragments of tiles and terracotta casings from temples, brought to light on different sites in Central Italy, there is no single piece, as far as I know, of a *tegula deliciaria* or of any other member suggesting a hip roof construction.

¹ Canina, *EM*, II, pl. LXXXIII; Weege, *EM*, p. 74, fig. 66.

² In Greek temples, in which the places of the rafters are indicated by cuttings for their ends in the geison blocks, the rafters are usually spaced according to the width of the rain-tiles; in the temple

at Bassae the interaxial distance between the rafters was 0.635 m. Cf. Durm, *BG*, p. 189, fig. 178. In the Skeuothekē of Philon the rafters were to be placed with interspaces of 0.37 m.; cf. Dörpfeld, *AM*, 8, 1883, pp. 161 ff.

THE PROTECTIVE DECORATION.

Pliny, NH, XXXV, 12 (43—46): *Fingere ex argilla similitudines Butades Sicyonius figulus primus invenit Corinthi filiae opera, quae capta amore invenis, abeunte illo peregre, umbram ex facie eius ad lucernam in pariete lineis circumscripsit, quibus pater eius inpressa argilla typum fecit et cum ceteris fictilibus induratum igni proposuit, eumque servatum in Nymphaeo, donec Mummius Corinthum everterit, tradunt. Sunt qui in Samo primos omnium plasticen invenisse Rhoecum et Theodorum tradant multo ante Bacchiadas Corintho pulsos, Damaratum vero ex eadem urbe profugum, qui in Etruria Tarquinium regem populi Romani genuit, comitatos fectores Euchira, Diopum, Eugrammum, ab iis Italiae traditam plasticen. Butadis inventum est rubricam addere aut ex rubra creta fingere, primusque personas tegularum extremis imbricibus inposuit, quae inter initia prostypa vocavit, postea idem ectypa fecit. Hinc et fastigia templorum orta. Propter hunc plastae appellati. — — —*

Plastae laudatissimi fuere Damophilus et Gorgasus, idem pictores, qui Cereris aedem Romae ad circum maximum utroque genere artis suae excoluerant versibus inscriptis Graece quibus significarent ab dextra opera Damophili esse, ab laeva Gorgasi. Ante hanc aedem Tuscanica omnia in aedibus fuisse auctor est Varro, et ex hac, cum reficeretur, crustas parietum excisas tabulis marginatis inclusas esse, item signa ex fastigiis dispersa. — — — Praeterea elaboratam hanc artem Italiae et maxime Etruriae, Vulcam Veiis accitum cui locaret Tarquinius Priscus Iovis effigiem Capitolio dicendam, fictilem eum fuisse et ideo miniari solitum, fictiles in fastigio templi eius quadrigas, de quibus saepe diximus, ab hoc eodem factum Herculem qui hodieque materiae nomen in urbe retinet. Hae enim tum effigies deorum erant lautissimae; nec poenitet nos illorum, qui tales eos coluere, aurum enim et argentum ne diis quidem conficiebant. Durant etiam nunc plerisque in locis talia simulacra, fastigia quidem templorum etiam in urbe crebra et municipiis, mira caelatura et arte suique firmitate, sanctiora auro, certe innocentiora.

The Etrusco-Italic temples, such as we may reconstruct them on the basis of actual remains, ancient reproductions, and the Vitruvian formula, stand out as sacred buildings of a very peculiar character. Leaving apart features that are clearly ascribable to foreign influence or to special circumstances, such as the exceptional occurrence of a peristyle ground plan (Satricum) or a decorated back pediment (Orvieto), the Etrusco-Italic temples, whether they have three cellae or a single one, are distinguished by certain

common, fundamental characteristics, namely: 1) the great architectural emphasis laid on the façade, which is brought into prominence by a deep porch of columns placed in front of the cella, or cellae, by a steep podium allowing of steps only in the front, by the absence of columns and pediment at the back, and by the very position of the temple within its precinct; 2) the araeostyle disposition of the columns, originating from and necessitating the use of wooden architraves; 3) the great projection of the gable roof in the front, resulting in a deeply recessed, overhanging pediment, the floor of which was treated as a second roof; and 4) the great projection of the eaves, originating from the necessity to protect the temple walls from rain.

On account of the great breadth of the façade, the low and widely spaced columns, and the broad, overhanging roof, the triple-cella temples and the single-cella temples with *alae* must have presented very squeezed and heavy proportions, in contrast to most temples of Greek orders. The general appearance of these araeostyle temples is well characterized by Vitruvius in Book III, 3, 5: *In araeostylis nec lapideis nec marmoreis epistyliis uti datur, sed inponendae de materia trabes perpetuae. Et ipsarum aedium species sunt varicae, barycephalae, humiles, latae, ornanturque signis fictilibus aut aeris inauratis earum fastigia Tuscanico more, uti est ad Circum Maximum Cereris et Herculis Pompeiani, item Capitolii.* It is clear both from the *araeostylia*, from the wooden epistyles, from the decoration in Tuscan style, and from two of the examples cited, both triple-cella temples, that Vitruvius here speaks of the type of temple which in the fourth Book is characterized by him as Tuscan.

The passage cited is the only in which Vitruvius mentions the protective decoration of terracotta or gilded bronze so characteristic of the Etrusco-Italic temples, for in the formula for the construction of a Tuscan temple he only deals with the structural features of the building and says nothing of the decorative elements.

The extensive use of terracotta to protect and decorate the wooden parts of the Etrusco-Italic temples is attested above all by the conspicuous remains of such protective fictile decorations that have been brought to light at various sites in Central Italy, but also by a wealth of literary information, centering about the two temples cited by Vitruvius as examples of araeostyle temples decorated in the Tuscan fashion, the Capitoline temple and the temple of Ceres, Liber, and Libera, which are both among the earliest sanctuaries erected in Rome.

The learned Varro tells us, by way of Pliny,¹ that the art of modelling in clay was once highly developed in Italy and especially in Etruria — a statement amply confirmed by archaeology — and that, when the Capitoline temple was being built, an Etruscan artist from Veii, Vulca by name, was summoned to Rome to make the cult image of Jupiter, which was of terracotta and was miniated on festival days.² The same Vulca, says Varro, was the master of another famous terracotta statue in Rome, the *Hercules fictilis* which is also mentioned by Martial.³ Other Veientine artists were entrusted with the making of a fictile quadriga which was placed on the gable-top of the Capitoline temple; tradition told of its miraculous swelling in the potter's furnace, which was inter-

¹ Pliny, *NH*, XXXV, 12, cited at the head of this chapter.

² Cf. Pliny, *NH*, XXXIII, 7 (36).

³ Martial, XIV, 178.

puted as an omen foreboding the future greatness of Rome.¹ On the roof of the Capitoline there was also a terracotta figure representing Summanus, or perhaps Jupiter himself, which was struck by lightning in 278 B. C.²; it is uncertain, however, whether this figure stood in the four-horse chariot or was a separate sculpture.³ All other early temples in Rome were apparently decorated with bronze or terracotta according to the Tuscan fashion, for again Varro tells us that before the erection of the temple of Ceres, Liber, and Libera, all temple decoration was in the Tuscan style. This temple, however, which was erected at the bidding of the Sibylline books and dedicated, in 493 B. C., to the Latin equivalents of Demeter, Dionysos, and Kore, was decorated by two Greek artists of great renown, Damophilus and Gorgasus, clay modellers and painters, who united both arts in the decoration of the temple and each executed one half of it, as was stated in a metrical inscription in Greek.⁴ Varro's statement, combined with the evidence of the Vitruvian passage cited above, makes it evident, however, that the temple of Ceres, Liber, and Libera also had a decoration of painted terracotta, and the work of the two Greek artists may therefore have differed from the usual Tuscan decoration only in style and execution. When the temple was rebuilt,⁵ adds Varro, the wall plaques were cut out and framed, and the same was done with figures scattered from the roof.⁶

The last statement gives us an interesting example of the religious respect with which the *signa* of these early temples were regarded. They were sacred, and when they got damaged or had served their time they were not thrown away but were carefully handled. The terracotta ornaments of the old temple of Ceres were framed and preserved, presumably in the restored temple. The *signa* fallen from the roof of the Capitoline temple were preserved, according to Varro, in the subsoil chambers of the hill, the so-called

¹ Plut., *Popl.*, 13; Pliny, *NH*, XXVIII, 16; Festus, p. 340—42 L., s. v. *Ratumenna porta*.

² Cic., *de div.*, I, 16; Livy per., 14.

³ The Centaur which, according to Cicero, *de Div.*, I, 43, 98, was also struck by lightning, was not necessarily a figure decorating the temple itself.

⁴ For the theory advanced by Brunn, *Geschichte der griech. Künstler*, I², p. 370, II, p. 39, and accepted as a fact by several scholars (cf. Milani, *MI*, I, p. 90; Perrot-Chipiez, *HA*, VIII, p. 506; Deonna, *STC*, pp. 44, 83, 86), according to which Damophilus was of Sicilian origin, cf. Rizzo, *BC*, 39, 1911, pp. 44 f., and note 2; Pace, *Arte e civiltà nella Sicilia antica*, II, pp. 274 ff. For the temple in general, cf. Merlin, *L'Aventin (Bibliothèque des Écoles françaises d'Athènes et de Rome, vol. 97)*, pp. 153 ff.

⁵ The temple was struck by lightning in 206 B. C. (Livy, XXVIII, 11) and in 84 B. C. (App., *Hist. Rom.*, I, 78), was destroyed by fire in 31 B. C. (Cass. Dio, L, 10), restored by Augustus and dedicated by Tiberius in 17 A. D. (Tac., *Ann.*, II, 49). It is therefore probable, as was suggested by Mrs. Van Buren (*FTR*, p. 33), that Varro, who died in 27 B. C., refers to a restoration that took place before the destruction in B. C. 31.

⁶ The passage in Pliny, XXXV, 12 (45) cited at the head of this chapter is generally misinterpreted. Brunn, *Gesch. d. Griech. Künstler*, I, p. 530, translates: »Nach demselben Gewährsmanne wurden bei der Restauration des Tempels herausgeschnittene Mauerkrusten in geränderten Tafeln eingefasst, und die Bilder aus dem Giebel ebenfalls(!) zerstreut». Jex-Blake and Sellers, *The Elder Pliny's Chapters on the History of Art*, translate: »— — when this temple was restored, the ornamentation of the walls was cut out and framed and the statues that crowned the roof were dispersed». Pliny's use of *item*, however, clearly shows that the passage is to be interpreted as above. It may be objected that crowning figures are not likely to be framed, but we may reasonably assume that the *signa* of the temple of Ceres were executed in low relief like the acroterion from Sassi Caduti, Civita Castellana (No. I:1), representing two warriors in combat, and could therefore be framed and treated in the same way as the terracotta slabs that covered the walls; perhaps fragments of both were immured in the walls of the restored temple. It is not likely that the original temple had any pedimental figures.

favisae.¹ The excavations at Veii have given us a manifest example of the respect with which the statues of a temple were treated, for the remains of the famous Apollo group were found carefully buried in a trench dug in the immediate neighbourhood of the temple to which the statues once belonged.²

For Romans like the Elder Cato, who saw a new art and new luxury pouring in from the East, and the decline of old-time Roman virtue, the terracotta images of the ancient temples were not only sacred but symbols of a greater bygone age: these were the gods of the men who made the grandeur of Rome. In Livy³ we hear Cato exclaim: *Iam nimis multos audio Corinthi et Athenarum ornamenta laudantis mirantisque et antefixa fictilia deorum Romanorum ridentis. Ego hos malo propitios deos, et ita spero futuros, si in suis manere sedibus patiemur*. The authors of the early Empire had a romantic vision of the *agreste Latium* of the past, reigned over by a

fictilis et nullo violatus Jupiter auro,⁴

when

*Jupiter angusta vix totus stabat in aede,
inque Iovis dextra fictile fulmen erat*.⁵

Seneca⁶ speaks with religious reverence of *maiores nostri, quorum virtus etiam nunc vitia nostra sustentat, — — — qui sibi manu sua parabant cibum, quibus terra cubile erat, quorum tecta nondum auro fulgebant, quorum templa nondum gemmis nitebant; itaque tunc per fictiles deos religiose iurabatur: qui illos invocaverant, ad hostem morituri, ne fallerent, redibant*. The contrast between the simplicity of earlier times and the luxury of the later Republic and of the Empire is brought out by Pliny the Elder,⁷ when he tells us how columns of Hymettian marble were brought to the house of Aemilius Scaurus (aedile in 58 B. C.) *praeter fictilia deorum fastigia*, without any legal interference. And in the passage cited at the head of this chapter Pliny gives expression to quite Catonian sentiments: »We have no reason to be ashamed of the men who worshipped deities of clay and would not, even for their gods, change gold and silver into images. Effigies of clay still exist in different places, while gable ornaments in clay are still to be seen even at Rome as well as in provincial towns. The admirable execution of these figures, their artistic merits and their durability make them more worthy of honour than gold, and they are at any rate more innocent» (Jex-Blake).

In the same passage Pliny states that the art of modelling life-like figures of clay was invented by Butades of Sicyon, a potter working at Corinth, while some authors ascribed the invention of the clay plastic to the artists Rhoecus and Theodorus of Samos. Butades is also said to have invented a peculiar sort of architectural decoration, in the form of human heads of terracotta which were attached to the end cover-tiles. These heads were first modelled free-hand against a background (*prostypa*), but later they were made entirely from moulds (*ectypa*).⁸ The art of modelling in clay is said to have been introduced

¹ Gellius, II, 10; cf. below, p. 338.

² Cf. below, pp. 3 f. For Sicilian and South Italian parallels, cf. Orsi, *MAL*, 25, 1919, cc. 684 f., and *MAL*, 29, 1923, cc. 462 f.

³ Livy, XXXIV, 4, 4.

⁴ Juvenal, XI, 116.

⁵ Ovid, *Fasti*, II, 201 f.

⁶ Seneca, *Dial.*, XII, 10, 7; cf. *Epist.*, 31: *cogita illos (sc. deos), cum propitii essent, fictiles fuisse*.

⁷ Pliny, *NH*, XXXVI, 2 (6); cf. *ibid.*, XVII, 1, 6.

⁸ For the interpretation of *prostypa* and *ectypa* cf. Robert, in Pauly-Wissowa, *RE*, s. v. Butades.

into Italy by three Greek *fictores*, Euchir, Diopus, and Eugrammus, who accompanied Demaratus when he fled from Corinth to Etruria.

These traditions, though clearly incorrect and legendary in several details,¹ reveal the fundamental fact that in antiquity the origin of the manufacture of clay statues and of architectural revetments and decorations of terracotta, which flourished for so many centuries in Italy and especially in Etruria, was ascribed to the Greeks.² This opinion, it need hardly be said, is fully confirmed by modern archaeology.

Therefore, before entering upon a synthetic description of the development of the protective terracotta decoration of the Etrusco-Italic temples, a survey of the fictile architectonic revetments of Greece and of its eastern and western colonies³ will be necessary for a true comprehension of the various technical and decorative features of the architectural terracottas of Central Italy, and for a valuation of how far the Etrusco-Italic systems of fictile temple revetment may be considered as dependent on the different Greek systems, and of how far they may be regarded as independent contrivances.

A study of the Greek architectural terracottas immediately raises the important question in what part of the Hellenic world and at what time terracotta was first utilised for the protection and decoration of buildings, and in what region a complete system of fictile protective decoration was first developed. This question involves the problem of whether the practise of covering the entablature and roof of temples with plaques of burnt clay, decorated or undecorated, is to be considered as an invention of the Greeks themselves, or as a method introduced from abroad.

There can be no doubt that the earliest temples of Greece, such as the so-called »Megaron B» at Thermon, the earliest temple of Artemis Orthia at Sparta, and the temple at Dreros, Crete, which are all ascribable to the geometric period, had no revetment whatsoever, either of terracotta or of another material.⁴ In the literary and epigraphical tradition Corinth stands out as the city in which a number of important inventions concerning the manufacture of terracottas and the use of terracotta for architectural

¹ The story of how Butades invented the art of making figures of clay with the help of an outline drawn by his daughter from the shadow of her lover's face, is of course a mere legend probably originating from Corinthian guides explaining early products of their native city's ceramic art. For the erroneous tradition of Rhoecus and Theodorus cf. Lippold, in Pauly-Wissowa, *RE*, s. v. Theodoros, No. 195. The names of the three clay modellers who came from Corinth to Etruria are clearly mythical, but the story no doubt contains a nucleus of truth. The same is true of the tradition of Butades as the inventor of antefixes in the form of human heads; cf. below, pp. XCII ff. As to the important role ascribed to Corinth, cf. below, pp. XCIf.

² The assertion made by some late authors, such as Clemens Alex., *Strom.* I, 16, 75, and Tatian, *Adv. Graec.*, I, p. 4, that the Etruscans were the inven-

tors of the clay plastic, has no value, as is pointed out by Rizzo, *BC*, 39, 1911, p. 43, note 3.

³ Since the author can claim no intimate first-hand acquaintance with the architectural terracottas of Greece, Asia Minor, Sicily, and South Italy, the following survey is based entirely upon the information contained in the publications cited in the foot-notes. The survey does not pretend completeness, but aims at giving a concise description of the characteristic features of the different systems of terracotta revetment that were in use in the Hellenic world. On account of this, reference is made only to such revetments as may be considered typical or as having a special importance from the technical or artistic point of view, or for the sake of comparison with the material from Central Italy.

⁴ Cf. above, p. LXVIII.

purposes was made. The tradition ascribing to Corinth the invention of the art of making life-like figures of clay and the use of human heads of terracotta for architectural decoration has already been referred to. From the use of such figurative ornamentation Pliny derives the origin of the pedimental decoration. According to Pindar, the Corinthians even invented the pediment.¹ From a number of inscriptions, finally, we learn that tiles of a certain type were called Corinthian, while tiles of another kind were distinguished as Laconian.²

On the basis of this tradition several scholars have attributed to Corinth the honour of having invented and developed the first system of architectural revetment and decoration.³ Other scholars, however, pointing to the fact that the architectural terracottas discovered at Corinth hardly justify this opinion, have ascribed to the city on the Isthmus merely the merit of having improved, normalized, and widely distributed certain types of architectural revetment invented elsewhere, in the Hellenic or more or less Hellenized territories of Asia Minor.⁴

It cannot be denied that there is a strong *a priori* probability for the theory that seeks the origin of the Greek architectural terracotta revetments in Asia Minor. In the Greek colonies of that territory, and eastwards as far as in Phrygia and in Pontus, we meet at a very early date the practice of revetting the walls and wood-work of buildings with

¹ Pindar, *Ol.*, XIII, 20 ff. Cf. Payne, *Necrocorinthia*, p. 250, note 3.

² The inscription *IG*, II, 167, l. 69, prescribes κέραμος Λακωνικός for the roofed gallery of the walls of Athens. In an inscription from Eleusis, Dittenberger, *Sylloge*², 587, ll. 71 ff., 188, there are mentioned κεραμίδες Κορίνθιαι παρὰ Δημητρίῳ ἐλ Λακι(αδῶν) οἰκοῦ(ντος), κεραμίδες Κορίνθιαι ἐκ Κορίνθου, and κεράμου Λακωνικοῦ ξεύνη. From this it is clear that Κορίνθιος and Λακωνικός refer to different types of tile, and do not indicate the places where the tiles were manufactured. The inscription *IG*, II, 1054, l. 58, prescribes that the Arsenal at Piraeus should be covered with Κορινθίῳ κεράμῳ ἀρμόττοντι πρὸς ἄλληλον. From this expression, compared with the κεραμίδας ἐπιζύγους spoken of in an inscription from Delos, and from the fact that, according to the Eleusinian inscription, the Laconian tiles were bought in pairs, while the Corinthian tiles were bought singly, and at a higher price than a pair of the former, Latterman concluded (*BCH*, 32, 1908, pp. 298 ff.) that the Corinthian tiles were combination-tiles consisting of a rain-tile and a cover-tile made in one piece. In all probability the device of making flat tile and cover in one was a Corinthian invention (cf. p. XCI below), but the term »Corinthian tiles« can hardly have been confined to these peculiar tiles, which were used only for the eaves. In the inscription *IG*, II, 807 b, ll. 109 f., such eaves-tiles are clearly defined as

ἔχουσαι τὸν καλυπτῆρα ἡγεμόνες; but it cannot be ascertained whether the expression Κορίνθιος κέραμος ἀρμόττων πρὸς ἄλληλον really means anything more than »Corinthian tiles fitting well to one another«. On the discussion cf. Caskey, *AJA*, 15, 1910, pp. 307 f.; Rhomaios, *Ἀρχ. Δελτίον*, 10, 1926, p. 18, note 1; Hill and King, *Corinth*, IV:1, pp. 39 f.; Payne, *Necrocorinthia*, p. 250, note 2. Cf. also an inscription from Delphi, Dittenberger, *Sylloge*³, p. 402, speaking of κέραμος Κορινθοσειδής; and Pollux, X, 157: καλυπτῆρες Κορινθιουργεῖς; X, 182: κέραμον Αττικὸν καὶ κέραμον Κορίνθιον.

³ Cf. Dörpfeld, *AM*, 39, 1914, p. 168; Noack, *Baukunst des Altertums*, pp. 45 f.; Payne, *Necrocorinthia*, pp. 248 ff. — Buschor, *Die Tondächer der Akropolis*, I, p. 3, considers the architectural terracotta revetments to have been developed contemporaneously, during the second half of the VII century B. C., at two centres, Corinth and Sparta. Cf. below, pp. XC ff.

⁴ Cf. Furtwängler, *AZ*, 1882, p. 346; id., *MW*, pp. 255 ff.; Rizzo, *BC*, 38, 1910, pp. 307 ff.; Orsi, *MAL*, 25, 1918, cc. 686 f.; Ducati, *SAE*, p. 84; and especially Demangel, *FI*, pp. 130 ff. Casson, *Cambridge Ancient History*, IV, p. 428, even considers the possibility that temple adornments in the form of head antefixes may have been derived by Greece from Etruria. But all literary and archaeological evidence speaks against such a supposition; cf. below, p. CXLII, note 2.

friezes composed of plaques of terracotta, decorated with figured and ornamental motives, which were made in relief with the help of moulds and therefore repeated continuously. In all probability the use of such friezes, which are the predecessors of the Ionic frieze of stone, was inspired by prototypes supplied by the millennial civilizations of Assyria and Mesopotamia, where the practice of protecting and decorating walls of sundried brick with a revetment of painted and enamelled bricks or clay plaques was known from a remote antiquity,¹ as was also the habit of covering wood-work with friezes of metal sheets decorated in repoussé or inlay technique.² The figured motives of the Greek friezes, representing chariot and warriors, chariot races, hunting scenes, banqueting scenes, etc., also recall immediately those of Hittite, Assyrian, and Babylonian reliefs.³ The Greeks probably copied in a cheaper material and in an easier technique the costly metal or enamel friezes of the East.⁴

The theory of an easterly origin of the Greek architectonic terracotta revetments seems to be proved by the recent discovery of a number of very early revetment plaques at Pazarli in Phrygia,⁵ one of which at least, as will be argued in the following,⁶ is to be ascribed to a date earlier than any of the fictile revetments hitherto brought to light on the Greek mainland. The immediate connexion between these plaques and Assyro-Babylonian art is shown by the occurrence on one of them of a well-known oriental motive, the Sacred Tree flanked by two rampant bucks.⁷

While the invention of decorated architectural revetments in the form of plaques of terracotta was thus probably inspired by Oriental prototypes, the development, on the other hand, of a complete system of fictile protective temple decoration is in all probability to be considered as an independent accomplishment of the Greeks themselves. This is clear above all from the fact that the Greek temple was structurally different from the temples and palaces of Mesopotamia and therefore required another type of protective decoration. The Mesopotamian temples and palaces were protected by flat roofs covered with a layer of earth. In all probability similar earth-covered roofs were also used in Greece during most of the geometric period. Towards the end of that period, however, as is made likely by the temple at Dreros and by the temple reproductions from the

¹ Cf. in general Borrmann, *KB*, pp. 15 ff.; Demangel, *FI*, pp. 40 ff.; Koldewey, *Das wieder erstehende Babylon*⁴, pp. 40 ff., figs. 26—32, pp. 103 ff., figs. 64, 65; Andrae, *Farbige Keramik aus Assur*, pls. 6—10, 31—36.

² Copper reliefs of the temple at Al'Ubad: Hall and Woolley, *Ur Excavations*, I, pls. V, VI, XXIX, XXX, and XXXVIII; Woolley, *The Development of Sumerian art*, pls. 28 b, 29 b. — Bronze revetments of the gates of Shalmaneser III: King, *Bronze Gates of Shalmaneser III*; Schäfer and Andrae, *Die Kunst des alten Orients (Propyläen-Kunstgeschichte, II)*, pp. 512—13.

³ Cf. the Assyrian and Hittite reliefs representing archers hunting from chariots: Moortgat, *Die bildende Kunst des alten Orients und die Bergvölker*, pls. XXVIII—XXXII. Cf. also the repertoire of

Assyrian reliefs to be found in Hall, *La sculpture babylonienne et assyrienne au British Museum (Ars Asiatica, vol. XI)*.

⁴ That metal was occasionally used for the protection and decoration of Greek temples is shown, however, both by the literary tradition of the temple of Athena Chalkioikos at Sparta (Pausanias, III, 17, 2) and by the discovery at Olympia of a leaf-moulding of bronze which formed the necking of one of the wooden columns of the Heraeum; cf. Hampe, *AA*, 1938, cc. 359 ff., figs. 3—5.

⁵ Picard, *GBA*, 1939, pp. 205 f., figs. 7—9, pp. 211 ff.

⁶ Cf. below, p. LXXXIV.

⁷ Cf. the examples in Moortgat, *o. c.*, pls. LXII—LXIV, and in Conteneau, *Manuel d'archéologie orientale*, I, figs. 148, 149, 293; II, figs. 689, 693.

Argive Heraeum, the gable roof was introduced and gradually extended over the whole building.¹ The introduction of the gable roof, which in the beginning was very steep, must have involved the giving up of the earth covering, which would have been washed away by one rain, and its substitution by plaques of burnt clay, or tiles. The tiles appear in the form of rain-tiles (κεραμίδες, σωλήνες, *tegulae*)² for the revetment of the slopes of the roof, and cover-tiles (καλυπτήρες, *imbrices*) for the protection of the joints between the rain-tiles, and for the covering of the ridge. The ends of the cover-tiles were capped with special plaques which took on a decorative function and were developed into acroteria³ and antefixes.⁴ According to a theory advanced by Benndorf⁵ the system of fictile roof covering was developed from a type of wooden roof consisting of closely laid boards, the joints between which were protected by laths, while the ridge was covered by a separate beam, and the ends of the laths and of the ridge-beams were capped with wooden plaques. The replacement of the wooden roof cover by tiles of burnt clay involved, however, the introduction of special contrivances for the fastening and joining of the tiles and for the discharge of the rain-water. The rain-tiles were provided with flanged-up edges on the long sides, to prevent the rain-water from flowing into the joints. The rain-tiles placed along the eaves often had a beaked run-off, or drip («Wassernase»), on their front edge, but sometimes there was instead of this a bent-up edge, or *sima*, which was pierced at certain points and thus served as a gutter regulating the outflow of the rain-water. Along the gable rakes the rain-tiles were finished off with a similar edge, which was not pierced, and served to prevent the rain-water from flowing over into the pediment. The tiles and the *simae* were regularly joined by means of a give-and-take system, the joining edges being thinned or halved to permit insertion and overlapping. The lower tiles were regularly fixed with nails to the underlying wood-work. The acroteria and antefixes, which probably have a structural origin, developed in the course of time into forms more and more distant from the original shape; the *simae* were developed from simple edges to effective mouldings, the orifices of the lateral *simae* were formed into spouts of various types, and the spaces of the pediments were filled, sometimes at least, with figured representations. Painted ornaments were used to decorate all the visible

¹ Cf. above p. LXVIII.

² For the Greek and Latin terminology see the *Select Glossary of Architectural Terms*, in Robertson, *GRA*, pp. 378 ff., s. vv. Acroterium, Antefix, Covering-tile, Pediment, Rain-tile, Sima, and Tile. Cf. also Ebert, *Fachausdrücke des griechischen Bauhandwerks*, I. *Der Tempel* (Diss. Würzburg, 1910), pp. 42—45.

³ Vitruvius uses the Greek term, speaking (III, 5, 12) of acroteria *angularia* and *mediana*. The word *fastigium* sometimes means acroterion, e. g. in Livy, XL, 2, 3: *fastigia aliquot templorum a culminibus abrupta*; Pliny, *NH*, XXXV, 46 (158).

⁴ Cf. Festus, 8 L.: *antefixa, quae ex opere figulino tectis adfiguntur sub stillicidio*. Livy, XXVI, 23, 4: *in aede Concordiae Victoria, quae in culmine erat,*

fulmine icta decussaque ad Victorias, quae in antefixis erant, haesit. From the passage in Livy it is clear that the antefixa were the end ornaments of the cover-tiles, decorating the eaves. Festus' definition, however, is seemingly incompatible with this conception, and K. O. Müller in his edition of Festus therefore altered *sub* to *super*. This, however, is hardly admissible, as was pointed out by Abeken (*Mittelitalien*, p. 368), for *antefixum* apparently had a wider application, and may also have referred to terracotta revetments placed below the eaves. Cf. Texier, in *Revue de l'architecture et des travaux publics*, 16, 1858, c. 159. In modern usage, however, antefix exclusively applies to the decoration of an end cover-tile.

⁵ Benndorf, *ÖJ*, 2, 1899, pp. 1—51.

surfaces of the revetment and to accentuate the reliefs and mouldings. The painted decoration generally followed the vase painting in style, technique, and motives.

It is hardly possible to ascertain in what part of the Greek world a complete system of architectonic protective terracotta decoration was first developed. The method of using decorated plaques of burnt clay to protect the wood-work of sacred buildings having once been invented, presumably under inspiration from eastern prototypes, the leading commercial and industrial centres of Asia Minor and of the Greek mainland probably vied in improving old schemes and in devising new ones. In the latter half of the VII century, in any case, and during the VI century B. C., a number of clearly distinct systems of decorated architectural terracotta revetments are already developed or developing. Although of course these systems have several fundamental features in common, and one system may often have exerted influence upon another, there are yet certain characteristics that differentiate the terracotta revetments of Asia Minor and of the islands of the Aegean from those of the Greek mainland, which in their turn differ essentially from those used in Sicily and in Magna Graecia.

ASIA MINOR AND THE ISLANDS.

The principal decoration of the early temples of the eastern Greek colonies and of the more or less Hellenized territories of Asia Minor, consisted of friezes composed of terracotta plaques decorated with figured or ornamental motives executed in relief and painting. Such friezes have come to light both in the Aeolic, Ionic, and Doric territories of Asia Minor, in Thrace, in Thasus, in Crete, and eastwards as far as in Phrygia and in Pontus; most important are those found at Larisa in Aeolis,¹ at Sardes,² at Gordium³ and Pazarli⁴ in Phrygia, and at Ak-Alan in Pontus.⁵ These friezes, which are to be regarded as the forerunners and prototypes of the »Ionic frieze» of stone,⁶ and are stylistically to be labelled as products of the Ionic art, which in reality may be considered as the art of the Greeks of Asia Minor in general.⁷ Together with such terracotta friezes have been discovered the remains of various other types of fictile revetments which permit us to

¹ Thanks to the kindness of Dr. Åke Åkerström, Uppsala, who has placed at my disposal a great number of photographs of the Larisa terracottas and part of the proofs of the late Professor L. Kjellberg's forthcoming work *Larisa am Hermos. Die architektonischen Terrakotten*, I am able to refer to the pages and illustrations of that work. I am also obliged to Dr. Åkerström for kind permission to reproduce the reconstruction shown in fig. 11. Earlier publications: Kjellberg, *Uppsala Universitets Årsskrift, Språkvetenskapliga Sällskapets i Uppsala Förhandlingar*, Sept. 1900—Maj 1903, pp. 30—112; id., *AA*, 1906, c. 265; Koch, *SCD*, pp. 3 ff.; Kjellberg, *Eranos*, 28, 1930, pp. 49 ff.; Boehlau,

Forschungen und Fortschritte, 9, 1933, pp. 89 ff. For the German excavations carried out at Larisa in 1932—34 see Schefold, in *AA*, 1933, cc. 141 ff., and 1934, cc. 363 ff.

² *Sardis*, vol. X:1, *Architectural Terracottas*, by Th. L. Shear (1926).

³ G. and A. Körte, *Gordion, JdI*, Ergänzungsheft 5, 1904, pp. 153 ff.

⁴ Picard, *GBA*, 1939, pp. 210 ff., figs. 7—9.

⁵ Macridy-Bey, *Mitteilungen der Vorderasiatischen Gesellschaft*, 12, 1907, Heft 4.

⁶ See Demangel, *FI*.

⁷ Cf. Demangel, *FI*, p. 124.

form an idea of the protective architectonic decoration of the temples that were erected in the regions concerned during the VII and VI centuries B. C.¹

A tile standard of stone found at Assus² proves that two types of roof-tiles were in use contemporaneously: 1) curved rain-tiles, tapering towards one end, and semi-cylindrical cover-tiles; 2) flat, rectangular rain-tiles, and cover-tiles of gable-roof form.³ For temples, however, flat rain-tiles seem to have been preferred, but were combined with cover-tiles of both types.⁴ The ridge-tiles were semi-cylindrical, at least when the ordinary cover-tiles had a similar form. Fragments of such ridge-tiles, with semi-circular openings for the insertion of the uppermost cover-tiles, were found at Ak-Alan⁵; fragments of similar tiles, with hook-shaped, overlapping joints, were found at Neandria.⁶ The flat rain-tiles generally had raised side edges, concave on the insides, and certain contrivances for the joining, in the form of thinned and overlapping edges, halved side edges, cross-ridges, etc.⁷ When there was no lateral sima the underside of the eaves-tiles generally curved down towards the front edge, forming a drip («Wassernase»). The front edge of the eaves-tiles was generally adorned with a guilloche or with a maeander pattern in relief; one of the side edges was provided with a raised panel, in order that the decorated border should present the aspect of an uninterrupted band, although the rows of tiles

¹ The date of some of the most important groups of architectural terracottas may be indicated here. The plaques from Pazarli, as is argued below, probably belong to the VIII/VII century B. C., while those from Neandria are ascribed to the late VII century; cf. Koch, *SCD*, p. 11. The terracottas from Sardes are dated in the end of the VII or in the beginning of the VI century B. C.; cf. Shear, *o. c.*, pp. 4 ff. The terracottas from Gordium are dated in the early VI century; cf. Koch, p. 16. The revetments from Ak-Alan are ascribed to the first half of the VI century by Macridy-Bey, a date which may be accepted on stylistical grounds irrespective of the valuation of the terminus ante quem proposed by Macridy-Bey on the basis of his identification of Ak-Alan as the site of Pseria, destroyed by Croesus in 546 B. C.; for this theory cf. Koch, *SCD*, pp. 22 f. (*contra*), and Demangel, *FI*, pp. 141 f. (*pro*). — The revetments from Larisa range in date, according to Kjellberg, from the late VII century to the late VI century B. C.; cf. *Larisa*, pp. 16 f.; Schefold, *AA*, 1934, c. 378.

² *Investigations at Assos*, pp. 71—73, fig. 2; Koch, *SCD*, pp. 25 f., fig. 8.

³ The two types correspond, it is seen, to the «Laconian» and the «Corinthian» types of the Greek mainland; cf. below, pp. LXXXVIII ff.

⁴ Cf. the examples collected in Koch, *SCD*, from Larisa, Neandria, Gordium, Ak-Alan, Assus, Pergamum, Mytilene, Ephesus, Magnesia, Miletus, Didyma, Calymnus, and Rhodes.

⁵ Macridy-Bey, *o. c.*, p. 5, fig. 13; Koch, *SCD*, p. 17, fig. 2.

⁶ Koldewey, *Neandria*, 51. *WPB*, 1891, p. 48, fig. 68 B, Koch, *SCD*, p. 11.

⁷ Cf. the examples cited in Koch, *SCD*. The rain-tiles of the earlier Artemisium at Ephesus had on their upper side, near the upper edge, a cross-ridge against which the overlapping tile rested by means of two wedge-shaped hooks projecting from the under side, near the front edge; cf. *Excavations at Ephesus*, pp. 271, 281, Atlas, pl. XI; Koch, *SCD*, p. 31. The rain-tiles of the temple at Assus had similar cross-ridges, which in the first report on the excavations at the site (*Papers of the Archaeological Institute of America, Classical Series*, I, 1882, p. 96, fig. 13) were considered to have been on the under sides of the tiles, serving for hooking on to the timbering of the roof. The existence of such hook-ridges is doubted by Gräber, in 41. *WPB*, 1881, pp. 18 f., but accepted by Koch, *SCD*, p. 25. In the second report on Assus, however (*Papers of the Archaeological Institute of America, Classical Series*, II, 1898, figs. 12 and 30), and in *Investigations at Assos*, p. 155, fig. 1, and p. 157, fig. 5, the tiles are reconstructed with the cross-ridge on the upper side, showing a system, that is, similar to that of the roof of the Ephesian Artemisium. Cf. also the tiles from the Samian Heraeum, built by Rhoecus and Theodorus: Buschor, *AM*, 55, 1930, p. 87, figs. 40, 41.

were not laid quite close to one another.¹ The eaves-tiles were generally combined with antefixes. The antefixes are generally mere end-pieces for the cover-tiles, and are therefore either semi-circular or gable-shaped, according to the form of the latter. The decoration is always executed in relief and colour. The temple at Neandria had semi-circular antefixes decorated with panther protomai and bordered by a row of triangular dentils.² These antefixes were somewhat larger in diameter than the tiles, and were set on the edge of a low, primitive sima, an unusual combination. Other semi-circular antefixes, decorated with heraldic lions or griffins, were found at Gordium.³ A similar heraldic motive, two birds set symmetrically, decorated an antefix from Thasus.⁴ From the same site comes a semi-circular antefix representing a hideous gorgoneion framed by a leaf-moulding and a serrated edge.⁵ Other gorgoneion antefixes have come to light at Palaikastro and Praesus in Crete,⁶ together with later antefixes showing a gorgon's bust.⁷ Occasionally mythological motives are represented on antefixes. A gable-shaped antefix from Mytilene shows Heracles kneeling with a bow.⁸ An antefix of the same type from Thasus shows Bellerophon mounted on the winged Pegasus.⁹ Gable-shaped antefixes decorated with a gorgoneion or with a lion's head in relief were found on the Kalabaktepe hill at Miletus.¹⁰ On the same site, and at Didyma, were found similar antefixes decorated with a simple ornamental motive in the form of a hanging lotus.¹¹ At the Samian Heraeum there were found a number of antefixes decorated with a palmette rising from two large volutes; the upper part of the antefixes is semicircular, although the cover-tiles have gable-roof form.¹² The temple at Assus also had palmettes antefixes with volutes.¹³

The antefixes were sometimes placed across the joints of the rain-tiles. In this case the raised side edges of the latter stopped before reaching the front and were sometimes provided with a cross-piece at the end, which was probably inserted into an opening in the cover-tile to keep the tile in place. Sometimes, however, the lower part of the antefix hung free to mask the joint between the rain-tiles.¹⁴ When this was the case, the corners of the rain-tiles were sometimes set back and the free part of the antefix was sunk into the cavity thus obtained, so that its front surface, decorated like the edge of the rain-tiles, was flush with this edge, and the decorative border presented an uninterrupted aspect. Both systems are clearly shown by a number of tiles from the Kalabaktepe hill at Miletus.¹⁵

¹ Cf. the tiles from Kalabaktepe at Miletus: Koch, *SCD*, pp. 33 f., figs. 13, 14; v. Gerkan, *Milet*, Band I, Heft 8, p. 24, fig. 16. Tile with maeander on front edge: *Investigations at Assos*, p. 167, fig. 1.

² Koldewey, *o. c.*, p. 48, fig. 67; Koch, *SCD*, p. 11.

³ G. and A. Körte, *o. c.*, p. 154, figs. 136, 137; Koch, *SCD*, pp. 12 f.

⁴ Daux and Laumonier, *BCH*, 47, 1923, pp. 349 f., fig. 17.

⁵ Fredrich, *AM*, 33, 1908, pp. 245 f., pl. X; Picard and Avezou, *C. R. Acad. Inscr.*, 1914, pp. 249 f., fig. 6; Koch, *SCD*, p. 24; Picard, *Manuel d'archéologie grecque*, I, pp. 360 f., fig. 100.

⁶ Bosanquet, *BSA*, 11, 1904/5, p. 303, fig. 20; Koch, *SCD*, p. 41.

⁷ Bosanquet, *l. c.*, p. 304 f., fig. 22.

⁸ Koch, *SCD*, p. 29, fig. 11.

⁹ Picard, *Manuel d'archéologie grecque*, I, pp. 362, 558 f., fig. 192; *BCH*, 59, 1935, pp. 296 f., pl. XVIII.

¹⁰ Koch, *SCD*, p. 35, figs. 17, 18; v. Gerkan, *Milet*, Band I, Heft 8, pp. 24 f., figs. 16, 17, Beilage II, A, C.

¹¹ Koch, *SCD*, pp. 35, 37 f., figs. 19, 20, 22; v. Gerkan, *o. c.*, pp. 24 f., fig. 17 B, Beilage II, B.

¹² Buschor, *AM*, 55, 1930, p. 87, Beilage XXIII.

¹³ *Investigations at Assos*, p. 161 (full-size colour reproduction); Koch, *SCD*, p. 25.

¹⁴ Cf. the antefixes from Gordium: Körte, *o. c.*, p. 154, fig. 136.

¹⁵ Koch, *SCD*, pp. 33 f., figs. 13, 14; v. Gerkan, *o. c.*, pp. 23 f., fig. 18, a, b.

The vertical part of the pedimental simae is generally decorated with figured or ornamental motives in relief. The figured decoration sometimes appears in the form of a continuous frieze repeating the same motive. The favourite motive of such simae friezes seems to have been chariot races, representing, presumably, the teams running up the rakes from two sides towards the gable top. Specimens of this type of sima have come to light at Sardes,¹ Larisa,² and at Palaikastro³ in Crete; on the simae from the last-mentioned site there is, however, a warrior behind the chariot in the act of mounting upon it. From the temple at Neandria comes a fragmentary sima which is decorated with a frieze of animals.⁴ The figured scenes were generally enclosed between mouldings. One of the simae from Larisa has a bead-and-reel moulding at the lower edge and is crowned by a large egg-and-dart moulding surmounted by an abacus and by a row of triangular dentils; another type from Larisa is crowned by concave tongues and similar dentils; the sima from Neandria was crowned by a thick Ionic leaf moulding, and also surmounted by a row of triangular dentils; and the sima from Palaikastro is bordered above and below by roll-mouldings and crowned by a small tongue-pattern. A remarkable feature is that the crowning triangular dentils are sometimes moulded separately and fastened to the sima with metal pins.⁵ Another type of figured pedimental sima, from Sardes, presents a row of separate figure scenes enclosed within square fields: »Persian Artemis», Theseus and the Minotaur, Heracles (or centaur with bow?), and a bull.⁶ A similar division of the decoration is also presented by a number of simae with purely ornamental décor; a common type, specimens of which have come to light at Sardes,⁷ Miletus,⁸ Pergamum,⁹ and Gordium,¹⁰ has fields with lotus stars alternating with fields enclosing vertical S-spirals and palmettes. Another sima from Sardes is decorated with a simple row of stars.¹¹ As a third type of pedimental sima may be advanced the specimen found on the Kalabaktepe hill at Miletus, which consisted of a large egg-and-dart moulding crowned by an abacus¹²; the sections were joined by means of halved and overlapping edges, and at the gable ends and at the apex finished with large volutes with palmettes in the corners, which served as acroteria.¹³ The temple at Assus had a low pedimental sima decorated with a row of enclosed palmettes; the sima continued for a short piece along the long sides and had an acroterion base and a lion's head rain-spout at each corner.¹⁴ In this feature, and in the form of the antefixes, we must probably see the result of influence from the Corinthian system (cf. below, p. XCVIII f.). The pedimental simae sometimes

¹ Shear, *o. c.*, pp. 27 ff., 33 f., Frontispiece, and figs. 11, 12, 16, 17.

² Kjellberg, *Larisa*, pp. 32 ff., Friezes II, III, IV, figs. 7—14, pls. 2—14.

³ Bosanquet, *BSA*, 11, 1904/5, pp. 300 ff., pl. XV; Savignoni, *RM*, 21, 1906, pp. 66 f., figs. 1—3, pl. II; Maraghiannis, *Antiquités crétoises*, I, pl. XLIII; Koch, *SCD*, pp. 40 f.; Sieveking, *AA*, 36, 1921, cc. 349 ff.; Pfuhl, *AM*, 48, 1923, pp. 119 ff.

⁴ Koldewey, *o. c.*, p. 48, fig. 68 A; Koch, *SCD*, p. 11.

⁵ Cf. Koch, *SCD*, p. 7.

⁶ Shear, *AJA*, 27, 1923, pp. 131 ff., pls. I, II; id., *o. c.*, pp. 9—17, pls. II—IV.

⁷ Shear, *o. c.*, pp. 34 ff., pl. XI and figs. 18—20.

⁸ Koch, *SCD*, p. 36.

⁹ *Altertümer von Pergamon*, I, Text 2, p. 160, fig. in text; Koch, *SCD*, p. 27, fig. 9.

¹⁰ Körte, *o. c.*, pp. 155 ff., figs. 138, 139; Koch, *SCD*, p. 13.

¹¹ Shear, *o. c.*, pp. 22 ff., pl. VI, figs. 7, 8.

¹² Koch, *SCD*, p. 36; v. Gerkan, *o. c.*, pp. 20 ff., figs. 11—15, Beilage II, 1—8.

¹³ Fragments of similar volutes were found at Larisa: Kjellberg, *Larisa*, pls. 69—72.

¹⁴ *Investigations at Assos*, pp. 145, 153, 159.

have a painted decoration on the underside, along the front, showing that they projected somewhat beyond the raking geison.¹

The lateral simae generally have the shape of a raised edge forming a gutter, which is perforated in the middle for the outlet of the rain-water. A very primitive type of lateral sima is the one found in Neandria, the bent-up front edge of which is very low, differing from the side edges of the tiles only by the presence of a roll-moulding, and interrupted in the middle by a simple semi-tubular spout.² In the course of time the front edge increases in height, and is decorated with figured or ornamental motives in relief, while the spouts often assume a cylindrical shape. A sima from Ak-Alan has a vertical front crowned by a torus and an abacus, and decorated with two lions, or with a panther and a lion, flanking a semi-tubular spout.³ This heraldic scheme was often used for the decoration of lateral simae. A sima in Boston, perhaps from Smyrna, is adorned with two griffins flanking the orifice, and is crowned with a plastic guilloche and an egg-moulding.⁴ A sima from Sardes is decorated with two rearing horses flanking a semi-tubular spout.⁵ From the same site comes a number of lateral simae decorated with ornamental motives: erect lotuses⁶; palmettes and lotuses crowning egg-and-dart moulding⁷; and double egg-and-dart mouldings.⁸ In the temple of Dictaeon Zeus at Palaikastro the lateral sima was exactly similar to the pedimental one described above, with the difference only that the upright was pierced by a round opening which was dislocated towards one end not to interfere with the design; there were no rain-spouts. From Larisa comes a lateral sima decorated with a chariot race; behind the chariot is a warrior. The sima is edged below by a bead-and-reel moulding, above by a large egg-moulding, abacus, and spaced triangular dentils.⁹ To this sima belong rain-spouts in the form of lions', wolfs', and bulls' heads.¹⁰ Another lateral sima from Larisa was decorated with gorgoneia in relief and had spouts in the shape of lions' and seals' heads¹¹; in the latter feature Kjellberg saw a sign of influence from the near Phocaea.¹²

The excavations at Larisa also brought to light numerous fragments of terracotta sculptures, partly in the round: fragments of horses and of human figures which may have formed part of a pedimental group, and fragments of wings which probably belonged to sirens or sphinxes used as lateral acroteria.¹³ There were also found fragments of large discs decorated with geometric patterns in concentric circles; these discs, like those found

¹ Cf. Shear, *o. c.*, pp. 31 ff., fig. 15.

² Koldewey, *o. c.*, pp. 46 f., fig. 66; Koch, *SCD*, p. 11.

³ Macridy-Bey, *o. c.*, pp. 6 f., figs. 14, 18, pls. XI—XII; Koch, *SCD*, pp. 17 ff., figs. 3—4; Lullies, *AA*, 1938, cc. 438 ff., fig. 17.

⁴ Koch, *SCD*, pp. 28 f., fig. 10.

⁵ Shear, *o. c.*, pp. 31 ff., pl. IX, fig. 15. Fragments of a relief showing two youths mounted on galloping horses set heraldically against each other were found at Larisa and were considered by Koch, *SCD*, p. 6, as having formed part of a lateral sima. This, however, is certainly wrong, for there is no room for an orifice, and some of the fragments are

pierced with nail-holes, showing that they belong to revetment plaques. Cf. below, pp. LXXXV f.

⁶ Shear, *o. c.*, pp. 42 ff., fig. 22, pl. XIII.

⁷ Shear, *o. c.*, pp. 40 ff., fig. 21, pl. XII.

⁸ Shear, *o. c.*, pp. 24 ff., fig. 9, pl. VII.

⁹ Kjellberg, *Larisa*, pp. 81 ff., Frieze VIII, figs. 24—26, pls. 34—43.

¹⁰ Kjellberg, *Larisa*, pp. 110 f., pl. 61.

¹¹ Kjellberg, *Larisa*, pp. 91 ff., 109 f., figs. 27, 28, pls. 44, 45, 56—60.

¹² Kjellberg, *Uppsala Universitets Årsskrift*, 1903, p. 71.

¹³ Kjellberg, *Larisa*, pls. 62—67, 71: 3.

in the Peloponnese, served as end-pieces for the ridge-tiles, forming central acroteria.¹ Fragments of similar discs were found at Neandria.² Fragments of figurative acroteria like those from Larisa have come to light at Ak-Alan³ and at Palaikastro.⁴ The sima from the last-mentioned site had vertical holes at the corners for the fastening of the acroteria.

The most remarkable element of the protective decoration of the early temples here concerned is however the figured friezes formed by separate plaques of terracotta which were fastened with nails to the wooden superstructure, that is, we have to assume, above all to the architraves and to the horizontal and raking geisa. Sometimes, however, such plaques were also applied to plastered walls, by means of pegs projecting from their back.⁵ Some plaques from Gordium were bent Γ -fashion.

The motives presented by these friezes are sometimes purely decorative, showing heraldic groups of animals, sometimes mythological, and sometimes, and with preference, taken from the life of the nobles, showing warriors on foot and on horseback, hunting scenes, chariot races, and banquet scenes. The motives, it is seen, are partly similar to those used for the decoration of the simae; sometimes the decoration of both members, simae as well as revetment plaques, was probably obtained from the same moulds.

The recently discovered plaques from Pazarli in Phrygia already referred to are no doubt to be considered as the earliest specimens of figured frieze plaques hitherto brought to light. One of them shows two warriors in panoply — with crested helmets, corslets, high boots, thigh-pieces(?), and round shields — striding towards the left and raising their short spears for attack.⁶ The ungainly shape of the warriors, their strange profiles, and their primitively rendered eyes recall the foot-soldiers on the Warrior vase from Mycenae⁷ and certain figures depicted on Cycladic vases of the early orientalizing period.⁸ This resemblance, and the purely geometric ornaments with which the Pazarli warriors are adorned, make it necessary to ascribe the plaque to a very remote date, perhaps to the VIII/VII century B. C. Perhaps we have to do here with a representation of Ionian mercenaries, comparable to those depicted, in Assyrian style but with the same panoply, on an alabaster relief from Niniveh, now in Berlin.⁹ Another plaque from Pazarli shows a motive taken over from Assyrian art: the Sacred Tree flanked by two rampant bucks,¹⁰ while a third plaque shows a motive taken from the Greek repertoire of myths: a centaur galloping towards the right, with a leafy tree over his shoulder, probably to attack another centaur, of which only the forepart is preserved.¹¹

¹ Kjellberg, *Larisa*, pl. 68. There are also fragments of large volutes which served as lateral acroteria or end-pieces: *Larisa*, pls. 69—72.

² Koldewey, *o. c.*, pp. 48 f., fig. 68 B; Koch, *SCD*, p. 11.

³ Macridy-Bey, *o. c.*, fig. 12; Koch, *SCD*, p. 18.

⁴ Bosanquet, *l. c.*, p. 19; Koch, *SCD*, p. 41.

⁵ Koch, *SCD*, p. 14.

⁶ Picard, *GBA*, 1939, p. 205, fig. 8, pp. 211 f.

⁷ Furtwängler-Löschcke, *Mykenische Vasen*, pls. 42, 43, Nos. 430, 431. Cf. also the warriors depicted

on a painted stele from Mycenae: Tsundas, *EA*, 1896, pl. 1.

⁸ Conze, *Melische Thongefässe*, pls. III, IV; Ducati, *Storia della ceramica greca*, I, pp. 124 ff., figs. 102, 103; Pfuhl, *MZG*, III, figs. 105—108; Dugas, *La céramique des Cyclades*, pp. 222 ff., 255 ff., pl. X: 1. Cf. Karusos, *JdI*, 52, 1937, pp. 166 ff., figs. 1—14.

⁹ Andrae, *Das wiedererstandene Assur*, pl. 2 a.

¹⁰ Picard, *l. c.*, p. 206, fig. 9, p. 213. For Assyrian and Hittite representations cf. the examples referred to above, p. LXXVII, note 7.

¹¹ Picard, *l. c.*, p. 205, fig. 7, p. 212.

From Gordium in Phrygia come a number of fragments of plaques representing motives that partly resemble those of the Pazarli plaques. Here we meet again the Sacred Tree, this time flanked by two rampant antelopes.¹ Other plaques depicted a similar motive: a lion and a bull in a rampant, heraldic position.² A third plaque shows an archer hunting deer from a chariot preceded by a warrior in panoply,³ a motive that again recalls Hittite and Assyrian representations.⁴

From Ak-Alan comes a fragment of a frieze plaque showing Heracles kneeling with his bow in front of a large jar, probably aiming at a troop of fleeing centaurs.⁵ Other fragments from the same site belonged to a centauromachy,⁶ and another fragment, with a running hound, may have belonged to a chariot or hunting scene like those from Larisa mentioned below.⁷

Among the plaques representing the activities of hunting, sport, or warfare are to be mentioned, in addition to those from Pazarli, Gordium, and Ak-Alan already referred to, a fine frieze plaque from Thasus representing two horsemen galloping towards the right, brandishing their spears and raising their peltae; below each of the horses is a hound pursuing a hare, and between the riders is a flying eagle.⁸

Another fine plaque now in the Bibliothèque Nationale at Paris, of unknown provenance but certainly to be ascribed to Asia Minor (Fig. 10) depicts a chariot with the driver and a fully armed warrior, driving towards the left; above the horses an eagle is swooping down.⁹

A fragmentary plaque from Appollonia in Thrace shows two panóplied warriors walking towards the right, the first singing or crying with widely open mouth, the second blowing a horn.¹⁰

The most magnificent series of figured frieze plaques are however those brought to light at Larisa. Some of these plaques depict chariot races, different in size and details, but always represented according to the same scheme¹¹: the horses, one team on each plaque, are running at utmost speed; the driver leans forward, holding the reins with both hands; below the horses is a hound pursuing a hare, and above them is an eagle, in pursuit of a heron, or swooping down from the sky.¹² Another series of plaques represent

¹ Körte, *o. c.*, pp. 161 ff., figs. 145, 146.

² Körte, *o. c.*, pp. 160 f., figs. 143, 144.

³ Körte, *o. c.*, pp. 157 ff., figs. 141, 142; Koch, *SCD*, p. 14.

⁴ Cf. the reliefs reproduced in Moortgat, *Die bildende Kunst des alten Orients und die Bergvölker*, pls. XXVIII—XXX.

⁵ Macridy-Bey, *l. c.*, p. 8, fig. 22; Baur, *Centaurs in ancient art*, pp. 70 f., pl. XIV a; Koch, *SCD*, pp. 20 f.

⁶ Macridy-Bey, *l. c.*, figs. 23, 24, 26; Baur, *o. c.*, pl. XIV b—d; Koch, *SCD*, p. 21.

⁷ Macridy-Bey, *l. c.*, fig. 25; Koch, *SCD*, pp. 21 f.

⁸ Picard and Avezou, *C. R. Acad. Inscr.*, 1914, pp. 296 f., fig. 7; *AJA*, 19, 1915, pp. 93 f., fig. 1.

⁹ Rayet, *GA*, 1883, pp. 305 f., pl. 49; Babelon, *Le Cabinet des Antiques à la Bibliothèque Nationale, Choix des principaux monuments* (Paris, 1888),

pl. IV; Koch, *SCD*, pp. 39 f., fig. 23; Shear, *o. c.*, fig. 13.

¹⁰ Collignon, *C. R. Acad. Inscr.*, 1905, pp. 300 ff., fig. on p. 304; Seurre, *RA*, 5e sér., 19, 1924, pp. 307 ff.; Van Buren, *GFR*, p. 187.

¹¹ Kjellberg, *Larisa*, pp. 31 ff., Friezes I, II, III, pls. 1—11. Kjellberg speaks of Friezes II and III as if they were exclusively simae, but the presence of nail-holes in some fragments show that the moulds were used both for simae and revetment plaques.

¹² The contamination of warfare, sport, and hunting motives is characteristic of these as well as of the other plaques and simae mentioned previously. The hunting motives — hound and hare, eagle — are probably introduced not merely to fill the spaces but also in order to convey to the spectator an impression of rapid motion.

two mounted youths, armed with spears, who rear their horses against one another.¹ A third series depicted Heracles, armed with a sandal, in contest with two centaurs armed with leafy branches²; one of the monsters has already got its share and retires, one hand raised to its forehead, while the other is being castigated by the hero.³ This scene is the work of a great comic artist, akin to the one who drew the wonderfully grotesque frieze of the Caeretan Busiris hydria in Vienna. The most brilliant of the Larisa friezes is perhaps the one depicting an opulent banquet, rendered in three variants. On each plaque is a kline upon which recline two banqueters, while a boy-servant in a winged cap stands at one end of it and a flute-player at the other (Fig. 11).⁴ The scene is full of picturesque details: on the wall hang a sword and a Phrygian cap, in front of the kline stand two low tables with eatables; under one of the tables is a reclining dog which sometimes sniffs at the food; there are also rats, a cock, and an ape. One of the variants shows at the right end an enthroned pair, perhaps Hades and Persephone; if this be right, the scene would represent a symposium in the afterworld. The plaques are bordered above by a bead-and-reel surmounted by an egg-and-dart moulding. Otherwise, the usual crowning members of these plaques, as well as of the simae, consist of a series of concave tongues or strigils, and of a serrated top border, the triangular dentils of which are either free or moulded against a background. At the lower edge there is sometimes a bead-and-reel moulding.

In addition to the figured friezes, Larisa has also yielded a number of friezes composed of plaques decorated with ornamental motives, and such plaques have also come to light at Ak-Alan and at Gordium.

At Larisa four types have been ascertained: a) plaques composed of a flat fascia with painted double guilloche (the eyes set diagonally), surmounted by a roll, two egg-and-dart mouldings, the upper about twice as high as the lower, and a flat abacus with painted maeander⁵; b) plaques composed of, from below, bead-and-reel, egg-and-dart moulding, frieze of widely spaced rosettes, roll, moulded tongue-pattern, roll, fascia with painted dentellation⁶; c) plaques consisting of a frieze of addorsed palmettes issuing from the spandrels of double volutes, so that every second of the hanging palmettes was enclosed by the curving band that connected each pair of volutes; the frieze was enclosed by bead-and-reel mouldings combined with Aeolic cymatia⁷; d) frieze composed of, from

¹ Kjellberg, *Larisa*, pp. 54 ff., Frieze V, fig. 15, pls. 15—17. Cf. above, p. LXXXIII, note 5.

² Kjellberg, *Larisa*, pp. 57 ff., Frieze VI, fig. 16, pls. 18—21. Kjellberg considers this frieze as a sima, although there are nail-holes.

³ The centaurs of this frieze are remarkable, for they have human forelegs and genitalia but four horse's hooves. They are thus a contamination of the centaurs with human forelegs and the type with equine ones. Cf. for the two types Baur, *o. c.*, p. 135; Roscher, *Lexikon*, s. v. Kentauren, c. 1042.

⁴ Kjellberg, *Larisa*, pp. 64 ff., Frieze VII, figs. 20—23, pls. 22—33.

⁵ Kjellberg, *Larisa*, pp. 104 f., Frieze 7, fig. 36, pls. 52, 53: 1. On account of the high and thick double egg-moulding Kjellberg (*o. c.*, pp. 24 f.) considers this frieze as a combined sima and geison revetment; but there seems to be no direct evidence for this.

⁶ Kjellberg, *Larisa*, pp. 97 f., Friezes 1—3, fig. 29, pl. 47.

⁷ Kjellberg, *Larisa*, pp. 103 f., Frieze 6, fig. 35, pls. 50, 51, 53: 2.

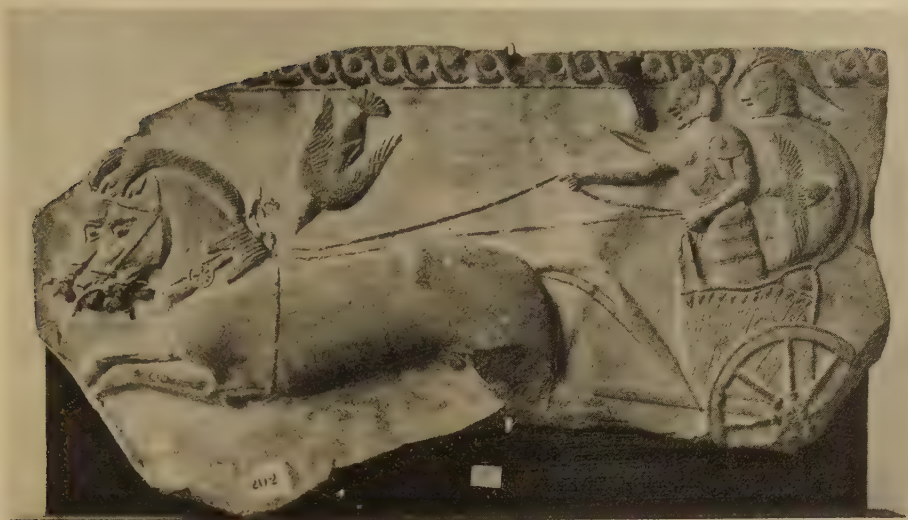


Fig. 10. Terracotta frieze in the Bibliothèque Nationale, Paris.



Fig. 11. Terracotta frieze from Larisa. (Reconstruction by A. Fridell).

above: plastic Aeolic cymation; fascia with rosettes enclosed between two bead-and-reel mouldings; fascia with lotus-flowers and buds hanging from arching stems; bead-and-reel moulding.¹

The friezes from Larisa present so many affinities, in regard to style, technique, and antiquarian details, with the Clazomenian sarcophagi and the Caeretan hydriae that they may be regarded with certainty as products of the same school as these, that is, of an Ionian or Aeolic-Ionian school the chief centre of which was no doubt Phocaea.²

The plaques from Ak-Alan present the following four motives: a) frieze of one double and one single guilloche in relief, surmounted by torus and flat abacus³; b) frieze of complicated maeander pattern in relief, bordered above by the same moulding as on the previous plaques⁴; c) frieze of large simple guilloche, with rosette-filled eyes⁵; d) frieze of lotuses and palmettes.⁶

The ornamental plaques from Gordium, finally, were decorated with 1) rows of S-spirals set vertically, with palmettes in the spandrels⁷; or with 2) chequer pattern of raised and sunken squares, which on some plaques were small and arranged horizontally, on others larger and set diagonally.⁸ This pattern, and the maeander design from Ak-Alan, no doubt belong to a local style of architectural decoration, for we find them again on a great number of Phrygian rock-hewn tomb façades, which thus give a clue for the arrangement of the plaques of real buildings.⁹

THE GREEK MAINLAND.

The inscriptions mentioning the use of two distinct types of roof-tile, called »Laconian» and »Corinthian», have given the clue for the identification of the spreading-centres of two distinct systems of fictile temple revetment, represented by the Heraeum at Olympia and by the Treasury of the Megarians at the same site, respectively.

¹ Kjellberg, *Larisa*, pp. 99 ff., Friezes 4—5, figs. 30—32, pls. 48, 49.

² Cf. Kjellberg, *Eranos*, 28, 1930, pp. 59 ff.; Scheffold, *AA*, 1933, c. 157. The Caeretan hydriae are definitely proved to be products of Ionian art by the discovery of fragments of a hydria showing a scene from the Iliad (IX, 167 ff.) with inscribed names in Ionian letters; see Pottier, *MMP*, 33; 1933, pp. 67 ff., pls. VII, VIII. For the connexion of the Caeretan hydriae with Phocaea, cf. Pfuhl, *MZG*, I, p. 183.

³ Macridy-Bey, *l. c.*, figs. 17—19; Koch, *SCD*, p. 19, fig. 5; Lullies, *AA*, 1938, cc. 438 ff., fig. 18.

⁴ Macridy-Bey, *l. c.*, fig. 20; Koch, *SCD*, pp. 19 f., fig. 6.

⁵ Macridy-Bey, *l. c.*, fig. 21; Koch, *SCD*, p. 20.

⁶ Koch, *SCD*, p. 20.

⁷ G. and A. Körte, *Gordion*, p. 164, fig. 148; Koch, *SCD*, p. 15.

⁸ G. and A. Körte, *o. c.*, pp. 164 ff., fig. 149; Koch, *SCD*, p. 15.

⁹ See v. Reber, *Die phrygischen Felsendenkmäler*, in *ABA*, 21, 1898, pp. 529 ff., fig. 6, pls. III—VIII; G. and A. Körte, *o. c.*, pp. 165 ff., with Beilage. Another view is held by Brandenburg, *Neue Untersuchungen im Gebiet der Phrygischen Felsenfassaden*, in *ABA*, 23, 1906, pp. 698 f., note.

The architectural terracottas of the Heraeum at Olympia,¹ which are to be ascribed to the second temple construction on the site, assignable to the later VII century B. C.² consist of the following kinds of revetment and decoration: 1) curved rain-tiles; 2) cover-tiles of semi-tubular form, diminishing towards the upper end to allow overlapping; 3) flat eaves-tiles with drip-edge; 4) antefixes of almost circular form, slightly larger than the end of the cover-tiles, and decorated with a rosette in the centre and a small tongue-pattern along the edge; 5) semi-cylindrical ridge-tiles with semi-circular openings for the ends of the cover-tiles; 6) large, disc-shaped acroteria, attached to the end of the ultimate ridge-tiles.

Terracottas of this type, mostly disc-acroteria and antefixes of semi-circular or more or less circular form, have come to light at several places in Peloponnesus: at Kynouria,³ Bassae,⁴ Tegea,⁵ Mantinea,⁶ Orchomenos,⁷ Lusoi,⁸ Methydrion,⁹ Sparta,¹⁰ Epidauros Limera,¹¹ and Longià,¹² and outside Peloponnesus in Aegina.¹³ The decoration of the acroteria and antefixes is generally arranged in concentric zones, flat or moulded, and consists of geometric designs: scale-pattern, tongue-pattern, zigzags, chequers, maeander, etc.; sometimes the antefixes have a whirligig of crescents. The designs are incised with the help of mechanical devices and painted in red and cream on a black ground or, in some later pieces, in red and black on a cream ground. The antefixes and acroteria often have indented edges, cut out or merely painted; sometimes the edge consists of separate, triangular pieces inserted into a groove in the rim.¹⁴ A number of acroteria from Bassae,¹⁵

¹ *Olympia*, II: 2, *Die Baudenkmäler*, p. 169, pl. LXXXVIII: 1—5, pp. 190 f., pls. CXV, CXVI; Koch, *SCD*, pp. 45 ff.; Van Buren, *GFR*, pp. 49 f., 113 (98), 133 f. (1), 180 f. (9).

² Cf. Weickert, *Typen der archaischen Architektur in Griechenland und Kleinasien*, pp. 34—42.

³ Fragments of disc-acroterion from the temple of Apollo Tyrites: Rhomaïos, *Πρακτικά*, 1911, pp. 253 ff., fig. 3; Koch, *SCD*, p. 91; Van Buren, *GFR*, p. 180 (5).

⁴ Semi-cylindrical tiles and fragments of disc-acroteria from the earlier temple of Apollo: Kourouniotis, *EA*, 1910, -c. 276; Koch, *SCD*, p. 89; Van Buren, *GFR*, pp. 179 f. (4), figs. 55, 56; Rhomaïos, *EA*, 1933, pp. 1 ff., figs. 1—3, pls. 1—3.

⁵ Fragments of semi-circular antefixes and of disc-acroterion from the sanctuary of Poseidon at Bigla near Tegea: Van Buren, *GFR*, pp. 135 (4), 182 (16).

⁶ Fragments of a large disc-acroterion: Koch, *SCD*, pp. 88 f., fig. 42; Van Buren, *GFR*, p. 180 (7), figs. 15, 109.

⁷ Fragment of acroterion: Van Buren, *GFR*, p. 181 (11).

⁸ Fragments of disc-acroterion: Reichel and Wilhelm, *ÖJ*, 4, 1901, p. 61, fig. 128; Koch, *SCD*, p. 90; Van Buren, *GFR*, p. 180 (6), fig. 17.

⁹ Fragments of two disc-acroteria: Van Buren, *GFR*, p. 180 (8), fig. 107.

¹⁰ Roofing-tiles, ridge-tiles, semi-circular antefixes, disc-acroteria, and simae from the temple of Artemis Orthia: Koch, *SCD*, pp. 92 ff., figs. 43, 44; Van Buren, *GFR*, pp. 80 (30), 134 (2); George and Woodward, in *The Sanctuary of Artemis Orthia*, pp. 117 ff., figs. 87—105, pls. XXII—XXVII. — Disc-acroteria and antefixes found outside the Orthia precinct: Koch, *SCD*, p. 94, fig. 45; Van Buren, *GFR*, pp. 181 ff., (12—14). — Fragments of disc-acroteria from the temple of Athena Χαλκίαιος: *BSA*, 28, 1926—27, pp. 40 ff., fig. 2. — Fragments of acroteria and antefixes from the sanctuary of Apollo at Amyklai: *AM*, 52, 1927, pp. 43 f., figs. 22, 23.

¹¹ Semi-circular antefix from the temple of Apollo Hyperteates: Koch, *SCD*, p. 95, fig. 46; Van Buren, *GFR*, p. 135 (3).

¹² Van Buren, *GFR*, p. 46.

¹³ Fragment of disc-acroterion, probably from the early ὀϊκος of Aphaia: Furtwängler, *Aegina*, p. 485, fig. 403; Koch, *SCD*, p. 79; Van Buren, *GFR*, p. 179 (1). — Fragments of similar acroteria from the precinct of Aphaia and from the temple of Aphrodite Epilimeni: Van Buren, *GFR*, p. 179 (3).

¹⁴ Cf. the acroterion from Mantinea: Koch, *SCD*, pp. 88 f., fig. 42.

¹⁵ Van Buren, *GFR*, pp. 18, 182, (15), fig. 58.

Tegea,¹ and Sparta,² showing a bolder and more briskly coloured decoration, have been considered to reveal Ionian influence.³ This is also the case with a number of semi-circular antefixes from Bassae,⁴ Kotilyon,⁵ and Delphi,⁶ showing, instead of the usual painted decoration, two heraldic sphinxes in relief⁷; other semi-circular antefixes, with palmette-and-scroll design in relief, have been found at Elatea in Phocis.⁸ A semi-circular antefix from Olympia, with a gorgoneion in relief within a gable-shaped field, may also be mentioned.⁹

The Heraeum at Olympia probably had no pedimental sima and no lateral acroteria.¹⁰ Occasionally, however, tiles of this class were combined with simae, as is seen from the terracottas found within the precinct of Artemis Orthia at Sparta, among which there are fragments of pedimental simae, similar in style and technique to the antefixes and disc-acroteria, decorated with imbrication below tongue-pattern, and crowned by pointed dentils.¹¹ There are also pieces of a lateral sima with openings for rounded cover-tiles and a notched upper edge.¹² Since, on the other hand, both acroteria and antefixes in this system are structurally end-pieces for rounded cover-tiles, this class of terracottas can hardly have included lateral acroteria.¹³ The form of the rain-tiles necessitated a clay bedding, which is explicitly mentioned in the inscription IG, II, 167.¹⁴

The original and chief centre for the manufacture of this class of architectural terracottas was evidently Sparta. The terracottas of the Heraeum at Olympia are similar in clay and technique to those found at Sparta, which in their turn present so many affinities in technique and decoration with early Laconian pottery, especially with Laconian II, of the last quarter of the VII century B. C., that they must be of local

¹ Van Buren, *GFR*, p. 182 (16).

² Van Buren, *GFR*, pp. 61, 182 f. (13, 18, 19).

³ Van Buren, *GFR*, p. 19.

⁴ Kourouniotis, *EA*, 1910, c. 276, figs. 4, 5; Koch, *SCD*, p. 90; Van Buren, *GFR*, p. 135 (6), fig. 59.

⁵ Kourouniotis, *EA*, 1903, c. 164, fig. 4; Koch, *SCD*, p. 90; Van Buren, *GFR*, p. 135 (7).

⁶ Van Buren, *GFR*, p. 135 (8).

⁷ Cf. the antefixes from Gordium mentioned above, p. LXXXI.

⁸ Paris, *BCH*, 11, 1887, p. 58, pl. VI; id., *Elatée* (*Bibliothèque des Écoles Françaises*, 60), p. 256, pl. VIII; Koch, *SCD*, pp. 74 f., fig. 32; Van Buren, *GFR*, p. 145 (6, 7).

⁹ Van Buren, *GFR*, pp. 136 f. (5), fig. 119.

¹⁰ The reconstruction in Boetticher, *Olympia*, p. 196, fig. 39, reproduced in the handbooks of Springer, Borrmann, and others, shows a high pedimental sima, but there is no evidence for this.

¹¹ George and Woodward, *I. c.*, p. 131, pl. XXVI.

¹² George and Woodward, *I. c.*, p. 131, fig. 98. A slab with tongue-pattern, which Koch, *SCD*, p. 93, fig. 44, hesitatingly called a revetment plaque, is considered as a sima by George and Woodward, *I. c.*, p. 132, fig. 101.

¹³ Benndorf, *ÖJ*, 2, 1899, pp. 1 ff., assumed for roofs of the Heraeum type lateral disc-acroteria developed from wooden plaques covering the ends of lateral longitudinal beams weighting down the roof, in analogy with a type of roof construction shown by Lycian huts and tomb façades. There is no evidence, however, for the existence of lateral acroteria among the terracottas of the Heraeum type. The temple depicted on a Laconian vase (Pfuhl, *MZG*, III, fig. 197), moreover, shows a central disc-acroterion but no lateral acroteria. The spiral end acroteria shown by a marble sima from the Acropolis, Athens (*AD*, I, pl. 50), and by buildings depicted on vases (Benndorf, *I. c.*, figs. 18—20) apparently have another origin.

¹⁴ According to Dörpfeld (*Olympia*, II, pp. 52 ff.; cf. *AM*, 1883, p. 161, and Fiechter, in Furtwängler, *Aegina*, p. 39) the roof-tiles of Greek temples were always bedded in a layer of clay. Cf., however, L. Kjellberg, in *Skrifter utgivna av K. Humanistiska Vetenskaps-Samfundet i Uppsala*, 24:5, 1927, who rightly denies that such a clay bedding was always used.

manufacture.¹ In the first half of the VI century B. C. the system seems to have gone out of fashion for temple decoration,² but tiles of the Laconian type were used for profane buildings during centuries afterwards, as is shown by the inscriptional evidence cited above.

The chief rival of Sparta in the manufacture of architectural terracottas was no doubt Corinth, which, after the disappearance of the Laconian system remained the dominant centre for this industry. The earliest revetments that can be connected with Corinth are a number of cover-tiles of gable-roof form, with antefixes of a very primitive type, consisting only of the gable-shaped end of the tile, decorated with a small palmette between two S-spirals, in low relief. These cover-tiles are generally made in one piece with the flat rain-tiles, so that the joints of the latter fall below the centre of the antefixes³; the front edge of the rain-tiles is generally decorated with a painted guilloche. Tiles of this type have been discovered both in Corinth⁴ and at several places in Argolis: Tiryns, Epidauros, Troezen, and the Argive Heraeum; further in Aegina, at Eleusis, Athens, Delphi, and Thermon.⁵ That these antefixes were made by Corinthian craftsmen or copied from Corinthian prototypes may be deduced not only from the region in which they have been found, but above all, as has been pointed out by Payne, from their resemblance to Protocorinthian patterns, an analogy which makes it possible to date them »little, if at all, later than the middle of the seventh century».⁶

The only other early revetment found at Corinth is a fragment of a sima in the form of a plain cymation decorated with a painted tongue-pattern.⁷ This type of sima was widely distributed in the Greek mainland during the VII and VI centuries B. C.; particularly fine examples, showing the development of the type in later times, have been found in Aegina, at Athens, and at Troezen. The sima of the temple of Aphaia in Aegina⁸ is decorated with tongue-pattern above guilloche; this sima clearly shows how the sections were joined by means of rebated and overlapping edges. A sima from the Acropolis of Athens,⁹ decorated in the same manner, shows the peculiarity of being adorned with palmette »antefixes» along its top. Another sima from the Acropolis¹⁰ has a more elaborate form, being composed of, from above, abacus with tops of recurved tongues, broad

¹ Cf. George and Woodward, *l. c.*, pp. 126 ff. It may also be observed, as was pointed out by Weickert, *Typen der archaischen Architektur*, p. 29, that the pomegranate pattern on a disc-acroterion from Bassae (*EA*, 1933, pls. 1, 2) connects this piece with Laconian pottery.

² Payne, *Necrocorinthia*, p. 249, places the disappearance of the Laconian system before the end of the VII century; but cf. the conclusions as to the date of the terracottas from Sparta drawn by George and Woodward, *l. c.*, pp. 129 ff.

³ Cf. above, p. LXXVI, note 2.

⁴ Van Buren, *GFR*, p. 129 (2), p. 132 (18), fig. 70, upper row; Hill and King, *Corinth*, IV:1, p. 11, fig. 1.

⁵ Van Buren, *GFR*, pp. 128 ff., Nos. 1—23; cf. also

the antefix from Orchomenos in Arcadia: Van Buren, *GFR*, p. 152 (37).

⁶ Payne, *Necrocorinthia*, p. 252. Koch, *SCD*, pp. 110 f., considered these antefixes to be much later, on account of the device of making cover and flat tile in one; but cf. Payne, *o. c.*, p. 253, note 2.

⁷ Van Buren, *GFR*, p. 78 (21); Hill and King, *Corinth*, IV:1, pp. 19, 98, No. S 378.

⁸ Furtwängler, *Aegina*, p. 145, fig. 119, pl. XXIII:1; Koch, *SCD*, p. 81, fig. 37; Van Buren, *GFR*, p. 76 (7), fig. 4.

⁹ Koch, *SCD*, pp. 76 f., fig. 34; Van Buren, *GFR*, p. 146 (11), fig. 22; Buschor, *Die Tondächer der Akropolis*, I, pp. 11 f., fig. 11.

¹⁰ Van Buren, *GFR*, p. 77 (13), fig. 20; Buschor, *o. c.*, pp. 6 ff., figs. 1: i, 2—8.

tongue-pattern, chequer-pattern, roll with oblique bands, and a fascia with a single guilloche, representing the edge of the tile. The sima continued for a short distance along the eaves, and on the top of the corner is a depression which was no doubt intended to receive the plinth of an acroterion. This sima thus represents an early stage in the development of the acroterion base. The sima from Troezen,¹ decorated with tongue-pattern above guilloche, already presents an acroterion base with a lion's-head spout, of the form that became canonical in the fully-developed Corinthian system.²

Apart from the early antefixes and the fragment of the sima mentioned above, Corinth has not, however, hitherto yielded any early architectural terracottas that could be taken as a proof of the veracity of the literary tradition that ascribes to it a dominant rôle in the invention and manufacture of fictile architectural revetments. The fact, however, that at some sites in the north-western part of Greece — in Aetolia and in the Corinthian colony Corfu — very early architectural terracottas have come to light which are distinctively Corinthian in technique and decoration and sometimes, moreover, inscribed in the Corinthian alphabet, clearly proves the veracity of the tradition, and thus gives us some glimpses of the early development of the Corinthian system. A prominent feature of the terracottas from Aetolia and Corfu is the extensive use of antefixes in the form of human and silenic heads, a circumstance that lends weight to the tradition of the invention of this type of decoration by the Sicyonian Butades, working at Corinth.³ We may therefore reasonably assume that in the VII and VI centuries B. C. the manufacture of architectural terracottas was particularly pursued at Corinth, and that some of the principal schemes of fictile architectonic revetment and decoration were devised at Corinth and from Corinth spread to other parts of the Greek mainland, either in the form of products ready-made at Corinth, or made by Corinthian craftsmen working outside their mother-city, or by way of local copying and adaption.

The earliest example hitherto discovered of an antefix decorated with a human head is perhaps a specimen found at Sakonina in Aetolia, which represents a very primitive female head.⁴ Of far greater importance, however, are the numerous remains of different terracotta revetments brought to light at Thermon.⁵

These terracottas belong to at least four different buildings.⁶ The second, archaic, temple of Apollo Thermius, the ground plan of which is repeated in the later, III-century

¹ Legrand, *BCH*, 29, 1905, p. 273, figs. 3, 4; Koch, *SCD*, p. 86, fig. 41; Van Buren, *GFR*, p. 79 (26), fig. 145.

² Cf. below, pp. XCVIII f.

³ As to the theory put forward by S. Casson, *Cambridge Ancient History*, IV, p. 428; cf. below, p. CXLII, and note 2.

⁴ Van Buren, *GFR*, pp. 59 f., 138 (1), dates this head in the early VII century B. C.

⁵ Sotiriadis, *EA*, 1900, cc. 161 ff., pls. 10, 11; id., *EA*, 1903, cc. 71 ff., pls. 2—6; id., *Πρακτικά*, 1906, pp. 136 ff.; Kawerau and Sotiriadis, *AD*, II, pls. 49—53 A, with 8 pp. text; Koch, *AM*, 39, 1914, pp.

237 ff., pls. XIII—XV; id., *SCD*, pp. 51 ff.; Rhomaïos, *Δελτίον*, 1915, pp. 225 ff.; *ibid.*, 2, 1916, pp. 178 ff.; Payne, *BSA*, 27, 1925—26, pp. 124 ff.; Van Buren, *GFR*, pp. 64 ff.; Weickert, *Typen der archaischen Architektur*, pp. 50 ff., 53 f., 142. — Since Dr. Rhomaïos' definite publication on Thermon has not yet appeared, I cannot do more than give here a brief description of the principal types of revetment, based on the articles cited above, which, however, frequently disagree as regards the function and classification of several pieces.

⁶ Cf. Rhomaïos, *AA*, 1913, cc. 98 f.

temple, had at least two successive fictile revetments.¹ The earliest roof consisted of rectangular rain-tiles, slightly curved upwards at the side-edges, and with a thin tongue at the front edge, overlapping the joint²; and of low cover-tiles of gable-roof form, rounded on the underside, and with a projection at the back, upon which the adjacent tile rested.³ The eaves-tiles were provided with rain-spouts in the form of lions' and men's heads,⁴ from each of which two ridges ran backwards over the tile, flaring out to the side edges in order to conduct the rain-water to the orifice. A fragment of a corner-tile, bent diagonally and with lion's-head spouts on two adjacent sides, shows that the roof had three slopes and a pediment only in the front. The eaves, moreover, seem to have formed an obtuse angle to the slopes («Knicktempel»). The antefixes have the form of female heads of »Daedalic» type, executed in high relief against a gable-formed end-piece, the lower part of which hung free to mask the joint between the eaves-tiles.⁵ The pedimental sima was low and very massive, moulded in the shape of a projecting cyma with painted tongue-pattern, crowned by an abacus with chevrons, and decorated with false lion's-head spouts and with male heads on the top.⁶ The ridge was covered with a half-round tile, cut to rest on the projections of the uppermost cover-tiles, and with thick, triangular ribs at the joints.⁷ Along the ridge were palmettes of a very archaic type.⁸ The ridge-tiles seem to have ended with a disc-shaped acroterion decorated with a gorgoneion.⁹ The temple had painted terracotta metopes set between wooden triglyphs.¹⁰ The metopes, according to Payne,¹¹ are painted in the style of the third quarter of the VII century and are unquestionably the work of Corinthian artists; one of them, moreover, has an inscription in the Corinthian alphabet.

The terracottas ascribable to the later revetment of the temple of Apollo represent, in the main, a development of the types shown by the earlier one. The roof-tiles were of the same type as those of the previous roof.¹² The eaves-tiles were provided with square, vertical plaques attached to the front edge and decorated with men's and silens'

¹ Koch, *AM*, 39, 1914, p. 254, and *SCD*, p. 61, attributed the remains of the earlier revetment to the first temple of Apollo Thermius, i.e. to the so-called »Megaron B». This building, however, which is datable in the geometric period, in all probability had no terracotta revetment. Cf. Van Buren, *GFR*, p. 65; Weickert, *Typen*, pp. 8 f.

² Koch, *SCD*, p. 55 (1).

³ *EA*, 1900, cc. 197/8, fig. 6, right; Koch, *SCD*, p. 55 (2).

⁴ *EA*, 1900, cc. 161/2, vignette, c. 199; *AD*, II, p. 8, fig. 10, pl. 53 A: 1; *AM*, 39, 1914, p. 249, fig. 6; id., *SCD*, pp. 57 f., fig. 25; Van Buren, *GFR*, pp. 66, 114 (103), 122 (2), 139 (6), 144 (1), fig. 123. Kawerau and Sotiriadis, *AD*, II, p. 2, note 1, and p. 4, ascribed these tiles to »Megaron B».

⁵ There are two variants of these heads: *EA*, 1900, pl. 10: 1, p. 191, fig. 4, centre; *AD*, II, pl. 53 A: 2; Koch, *AM*, 39, 1914, p. 250, figs. 7, 8, p. 252, fig. 10;

id., *SCD*, pp. 55 f.; Van Buren, *GFR*, pp. 66, 138 f., (2, 3), figs. 124, 125.

⁶ Koch, *SCD*, pp. 56 f.; Van Buren, *GFR*, pp. 66, 75 (3), 139 (5), 144 (1).

⁷ *EA*, 1900, cc. 197/8, fig. 6, left; Kawerau, *AD*, II, p. 2, note 1; Koch, *SCD*, p. 55 (3). Kawerau ascribed this tile to »Megaron B».

⁸ Van Buren, *GFR*, pp. 66, 160 (1), fig. 126. According to Kawerau, however, there can have been no palmettes on the ridge-tile previously mentioned.

⁹ Koch, *AM*, 39, 1914, p. 238; id., *SCD*, p. 56; Van Buren, *GFR*, pp. 66 f., 136 (1).

¹⁰ *EA*, 1903, cc. 71 ff., pls. 2—6; *AD*, II, pls. 50—52.

¹¹ Payne, *BSA*, 27, 1925—26, p. 132; id., *Necrocorinthia*, p. 254.

¹² Rain-tiles: *EA*, 1900, cc. 205/6, fig. 8; *AD*, II, p. 2, fig. 4, pl. 49: 2; Koch, *SCD*, p. 63 (1). Cover-tiles: *EA*, 1900, cc. 201/2, fig. 7; *AD*, II, p. 1, fig. 3; Koch, *SCD*, p. 63 (2).

heads in high relief, which served as rain-spouts.¹ The antefixes had the form of female heads moulded in high relief against similar square plaques,² which were inserted between the plaques of the eaves-tiles, so that the eaves had the form of a continuous sima decorated with heads of alternating types.³ The ridge-tiles were not rounded but of gable-roof form; they did not overlap at the joints, but these were covered by separate tiles crowned by palmettes, each of which had a hole in the top for a *meniscus*.⁴ The pedimental sima was composed of a lower flat fascia, a thick projecting torus, and an upper roll.⁵ The torus was pierced lengthways by a round channel which served for the insertion of a metal rod that held the units together. The fascia and the torus were each decorated with a row of palmettes and lotuses, hanging on the fascia, erect on the torus, and painted in red and black on a light ground. On the top surface of one fragment of the sima is the lower part of a male head.⁶ A lion's-head spout, akin to the sima in style and technique, was perhaps attached behind the angle on one of the long sides of the temple.⁷ There were lateral acroteria in the form of winged sphinxes,⁸ and, perhaps, a central acroterion in the form of a winged Nike, represented in the archaic running scheme.⁹

The second revetment of the temple of Apollo Thermius is very akin to the scheme shown by the Treasury of the Megarians at Olympia¹⁰; its date is the second half of the VI century B. C.

Among the terracottas not ascribable to the Thermion there is a second series of painted, smaller, terracotta metopes,¹¹ which probably belonged to the temple of Apollo Lysius, which stood on a little terrace above the great temple.¹² These metopes, too, were inscribed in the Corinthian alphabet. To this temple have also been ascribed the fragments of a pedimental sima in the form of a mighty, plain cyma, widening towards the apex, and decorated with rosettes, broad leaf, and chevrons, and with traces of crowning heads on its top¹³; further, a lateral sima in the shape of an L-bent tile with cylindrical

¹ Men's heads: *EA*, 1900, pl. 11: 5, 6; *AD*, II, pls. 53: 3, 53 A: 6, 6 a; Koch, *SCD*, pp. 64 f.; Van Buren, *GFR*, pp. 67, 142 (15), figs. 127, 128. — Substitutes: *EA*, 1900, cc. 191/2, fig. 4; *AD*, II, pl. 53 A: 7, 8, p. 1, fig. 1; Van Buren, *GFR*, p. 142 (16, 17), figs. 133—135. — Silens' heads: *EA*, 1900, pl. 10: 3; *AD*, II, pl. 53: 1, p. 7, fig. 8; Koch, *SCD*, p. 64; Van Buren, *GFR*, pp. 67, 142 (18), fig. 136. — Substitutes: *AD*, II, pls. 53: 2, 53 A: 5, 5 a; Van Buren, *GFR*, p. 143 (19), fig. 137; cf. p. 115 (105).

² *EA*, 1900, pls. 10: 2, 11: 4; *AD*, II, p. 1, fig. 1, pls. 53: 4, 53 A: 3, 3 a; Koch, *SCD*, p. 65; Van Buren, *GFR*, pp. 67, 141 (12), fig. 129. — Substitutes: *EA*, 1900, pl. 11: 1—3; *AD*, II, fig. 9, pls. 53: 5, 53 A: 4; Van Buren, *GFR*, pp. 141 f., (13, 14), figs. 130, 131.

³ See Kawerau's reconstruction, *AD*, II, pl. 49: 2.

⁴ *AD*, II, p. 2, note 1; Koch, *SCD*, pp. 63(3), 66(3); Van Buren, *GFR*, pp. 68, 162 (13), fig. 132.

⁵ *AD*, II, p. 2, fig. 6; Koch, *SCD*, pp. 66 f. (4); Van Buren, *GFR*, pp. 67, 88 (64), fig. 132.

⁶ Van Buren, *GFR*, pp. 140 f. (11).

⁷ Koch, *SCD*, pp. 66 f.; Van Buren, *GFR*, pp. 123 f. (12).

⁸ *AD*, II, p. 2, note 2, fig. 5; Koch, *SCD*, p. 67 (5), figs. 28, 29; Van Buren, *GFR*, pp. 68, 175 (20), fig. 138. These sphinxes, however, seem to be later additions or substitutes.

⁹ Van Buren, *GFR*, pp. 68, 177 (1).

¹⁰ Cf. pp. XCVIII f.

¹¹ *AD*, II, pl. 52 A, pp. 6 f.; Koch, *SCD*, p. 69.

¹² Sotiriadis, *Δελτιον*, 1, 1915, p. 56, No. 34 a, fig. 4; Rhomaïos, *ibid.*, pp. 282 f.; Van Buren, *GFR*, pp. 68 f.; Weickert, *Typen*, pp. 53 f.

¹³ Kawerau, *AD*, II, p. 3, note 1; Koch, *AM*, 39, 1914, pp. 247 ff., fig. 4; id., *SCD*, pp. 59 f., fig. 26; Van Buren, *GFR*, pp. 69, 81 (35), fig. 139. Kawerau took this member for part of a geison; Dörpfeld and Koch considered it as a capital of an anta. Its real function was ascertained by Mrs. Van Buren, *ll. cc.*

rain-spout and painted lotus-decoration¹; a fragment of a disc-acroterion with gorgoneion in relief²; and, perhaps, fragments of large slabs, with painted tongue-pattern on the curved underside and a single guilloche on the front edge.³ According to Mrs. Van Buren, none of these pieces can be dated later than the end of the VII century B. C. Of especial importance is the sima with cylindrical rain-spouts and lotus decoration, as it clearly imitates eastern, Ionian, prototypes.⁴

To another temple, ascribed to Artemis, have been attributed a pedimental sima with vertical front decorated with a painted guilloche of a very complicated nature⁵; antefixes with male head⁶ or bust with raised arms⁷; water-spouts in the form of heads of dogs⁸; and a lateral acroterion of a peculiar type.⁹ This group of terracottas is dated by Mrs. Van Buren in the beginning of the VI century.

A unique type of roof has been ascertained at Thermon by Dr. Rhomaïos.¹⁰ On this roof the rows of cover-tiles were composed of semi-cylindrical and of gable-shaped tiles alternately. The latter reached as far as the edge of the eaves, where they were finished off with gable-shaped antefixes of the early Corinthian type, decorated with a reversed lotus between scrolls, executed in relief.¹¹ The former, on the other hand, descended only as far as the back edge of the eaves-tiles, where they were capped with semi-circular antefixes decorated with painted rosettes or whirligigs.¹² At the corners of this roof were acroteria of a curious type, formed, as it were, by a combination of two gable-roof cover-tiles, with the lotus-and-scroll decoration on the two adjacent out-sides, and a pyramidal top.¹³ This roof, as is shown by the gable-formed antefixes of early Corinthian type (cf. p. XCI above), is to be dated in the third quarter of the VII century B. C.

The architectural terracottas discovered on the site of the sanctuary of Artemis Laphria at Calydon¹⁴ are to be ascribed, according to Rhomaïos,¹⁵ to two different phases of two different temples. The earliest temple on the site was erected during the last third of the VII century B. C. Contemporaneously or a little later, but still within the same period, a second, somewhat larger temple was built. The first temple probably had a level-eaved

¹ *EA*, 1900, c. 210, fig. 9; Koch, *SCD*, pp. 68 f.; Van Buren, *GFR*, pp. 69, 115 (107), 121 (1).

² *EA*, 1900, c. 210, fig. 9; Koch, *SCD*, p. 71; Van Buren, *GFR*, pp. 69, 136 (2), fig. 140.

³ These slabs were restored as geisa of the Thermon by Kawerau, *AD*, II, pl. 49: 2 (cf. p. 1, fig. 2), but the reconstruction was not considered satisfying by Koch, *SCD*, p. 59. Mrs. Van Buren, *GFR*, pp. 69, 104 (28), pointing out that the fragments were discovered on the site of the Lysion, ascribes them to this temple and thinks that they were fastened under the geison of the lateral sima.

⁴ Cf. above, p. LXXXIII, and below, p. XCVIII.

⁵ Koch, *SCD*, p. 70; Van Buren, *GFR*, pp. 70, 83 (42), fig. 141.

⁶ Koch, *SCD*, pp. 69 f.; Van Buren, *GFR*, pp. 70, 140 (7).

⁷ Koch, *SCD*, p. 70; Van Buren, *GFR*, p. 140 (8), fig. 142.

⁸ Van Buren, *GFR*, pp. 70, 128 (1).

⁹ Van Buren, *GFR*, pp. 70, 177 (27).

¹⁰ *Δελτικόν*, 2, 1916, p. 187.

¹¹ *EA*, 1900, cc. 193 ff., fig. 5, pl. 10: 4, 5; Koch, *SCD*, pp. 71 f.; Van Buren, *GFR*, pp. 70 f., 132 f. (20, 21), fig. 143.

¹² Koch, *SCD*, p. 73, fig. 31 (not correctly restored); Van Buren, *GFR*, pp. 135 f. (5, 9).

¹³ *EA*, 1900, cc. 193 ff., fig. 5; *AD*, II, p. 8, fig. 11; Koch, *SCD*, p. 72, fig. 30; Van Buren, *GFR*, p. 177 (27), fig. 144.

¹⁴ Rhomaïos, *Δελτικόν*, 10, 1926, pp. 24 ff.; Poulsen and Rhomaïos, *Erster vorläufiger Bericht über die dänisch-griechischen Ausgrabungen von Calydon*, in *HFM*, 14: 3, 1927.

¹⁵ Rhomaïos, *EA*, 1937, pp. 300 ff.

gable-roof (»Knicktempel») ¹ covered with tiles of the Laconian type, but with tiles of the Corinthian type along the eaves.² The eaves-tiles had a triangular elevation in the middle of the front edge³; the cover-tiles were capped with antefixes representing female heads,⁴ the lower part of which hung free to mask the joint between the rain-tiles. The ridge-tiles were semi-cylindrical,⁵ and the front tile was closed by a circular acroterion decorated with a painted gorgoneion.⁶ The other temple had an ordinary gable-roof covered with tiles of the Corinthian type; the eaves-tiles and antefixes were similar to those of the first temple. The ridge-tiles were curved, with an arris along the top, and flat, rectangular side-pieces with openings for the ends of the cover-tiles.⁷ Both temples had painted terracotta metopes⁸ and geisa in the form of thick slabs, the under side of which had the shape of a cyma with painted tongue-pattern, curving downwards at the front edge, which was decorated with a row of rosettes.⁹

In the first half of the VI century the revetment of both temples were replaced by new ones. Among the later terracottas are some highly important pieces, above all fragments of a sima consisting of a lower flat fascia decorated with a double guilloche, a thick torus with broad tongues, and a roll with broad vertical bands.¹⁰ Each unit of this sima had on its back an inscription in the Corinthian alphabet, incised before firing, which indicated the exact place of the unit. The sima is thus irrefutably shown to be of Corinthian workmanship, and represents by its form and decoration an important, intermediate stage in the development of the Corinthian system. For its form is that of the later type of sima, which, decorated with a double palmette-and-lotus chain, has met us already at Thermon; its decoration, on the other hand, is that of the earlier simae, with tongue-pattern decorating a plain cyma. The sima was provided with rain-spouts in the form of dogs' and lions' heads along the eaves; a corner-piece shows that it also continued up the gable rakes, though of course without spouts. On the top of this corner-piece is a plinth fastened with lead, on which is a paw of a sphinx that served as a lateral acroterion; an unusual feature is that the body of the sphinx was parallel to the ridge of the roof. Several fragments of sphinx-acroteria were found¹¹; to them perhaps also belongs a fine female head with a hole for a *meniscus* in the top.¹² There were also found a number of antefixes of Corinthian type,¹³ representing a developed form of the early type

¹ For this sort of gable-roof cf. above, pp. LXVIII f.

² The existence of a gable-roof of this type is deduced from the fact that some of the eaves-tiles decreased in thickness towards the front edge; cf. Rhomaïos, *EA*, 1937, pp. 305 f., pls. 1: 2, 2 B, 4: A.

³ Rhomaïos, *EA*, 1937, pls. 1: 1, 2; 4: A, B; and fig. 4.

⁴ Poulsen-Rhomaïos, *l. c.*, p. 26, figs. 41, 42; Rhomaïos, *EA*, 1937, pp. 302 ff., figs. 1, 2, 4, and pl. 4.

⁵ Rhomaïos, *EA*, 1937, pl. 2: 2, 2 α, 2 β.

⁶ Rhomaïos, *Δελτίον*, 1926, p. 37, fig. 13; id., *EA*, 1937, fig. 3, pls. 2: 1; 5.

⁷ Rhomaïos, *EA*, 1937, pl. 2: 4, 4 α, 4 β.

⁸ Poulsen-Rhomaïos, *l. c.*, pp. 22 f., figs. 30—32; Rhomaïos, *Δελτίον*, 1926, p. 36, fig. 12.

⁹ Rhomaïos, *EA*, 1937, pls. 3, 4, and 5.

¹⁰ Poulsen-Rhomaïos, *l. c.*, pp. 23 ff., figs. 33—40, 43—45; Payne, *Necrocorinthia*, fig. 108, A.

¹¹ Poulsen-Rhomaïos, *l. c.*, pp. 27 ff., figs. 46—52.

¹² Poulsen-Rhomaïos, *l. c.*, figs. 53—55; Rhomaïos, *Δελτίον*, 1926, p. 35, fig. 11.

¹³ Poulsen-Rhomaïos, *l. c.*, pp. 33 f., figs. 27, 57; Rhomaïos, *Δελτίον*, 1926, p. 30, fig. 6; Payne, *Necrocorinthia*, p. 255, fig. 107. According to Rhomaïos, the palmette antefixes were placed at the edge of the penultimate horizontal row of tiles, behind the sima, in analogy with the system ascertained at Thermon. But would this system have been suitable in connexion with a lateral sima that presumably would have concealed the antefixes from those regarding the roof from below?

mentioned above.¹ They consist of a palmette rising above the cover-tile, from between two volute stems. The cover-tile is of the usual Corinthian type and made in one piece with a flat rain-tile decorated with a row of rosettes on the front edge. A fragment of a red-figured sima with two-horse chariots driven by winged Nikai attests a restoration in the later IV century B. C.²

From an archaic temple excavated at Taxiarchis in Aetolia come a number of fragmentary antefixes similar to those of the second revetment of the temple of Apollo Thermius: female heads applied to cover-tiles, and male and silenic heads applied to rain-tiles.³ The roof of this temple was covered with tiles of the Laconian type, but a cover-tile of gable-roof form, which was solidly attached to a flat tile, and ended in the front with an antefix and at the back with a rounded elevation, clearly shows that the eaves consisted of Corinthian tiles; in all probability, moreover, the eaves were horizontal, or almost, so that the roof was of the level-eaved type.⁴

In Corfu a number of architectural terracottas have come to light which resemble the early ones from Thermion and may be dated in the late VII century B. C. There are gable-shaped antefixes decorated with a female head in high relief, flanked by lions or sphinxes⁵; antefixes with gorgoneion⁶; and simae with lion's-head spouts.⁷ Corfu, however, has also yielded revetments of quite another type. The temple of Artemis, with its remarkable Gorgon pediment (early VI century B. C.), had a fictile sima consisting of a steep cymation decorated with a painted tongue-pattern, a torus with chevrons, and a fascia with painted rosettes.⁸ A large sima which may have belonged either to the temple of Artemis, replacing the previous type, or to another building,⁹ repeats this type in a more elaborate form, with ornaments executed entirely in relief and arranged in horizontal zones, showing, from above: abacus, recurved tongue-pattern, chevrons, double guilloche, large rosettes, and a wave-pattern of recurved $\sim$ -spirals.¹⁰ The tile is attached level with the rosette fascia, so that the lower third of the sima, with the wave-pattern, hung free below the tile, forming a geison revetment. The sections of the sima which were placed along the eaves had tubular rain-spouts, which debouched from the central rosette. A sima of the same type as this, with a free-hanging lower part and with identical decoration, though without the guilloche fascia, has come to light at Delphi.¹¹ With these simae is to be associated a Γ -bent geison revetment from Olympia,¹² decorated with a wave-pattern in relief, identical with the one that adorns the lower fascia of the sima.

¹ P. XCI above.

² Rhomaios, *Δελτιον*, 1926, p. 30, fig. 7.

³ Van Buren, *GFR*, pp. 62, 115 (106), 139 (4), 143 (20); Rhomaios, *Δελτιον*, 10, 1926, pp. 18 ff., figs. 9, 10.

⁴ Rhomaios, *Δελτιον*, 10, 1926, pp. 16 ff., figs. 7, 8.

⁵ Koch, *SCD*, pp. 97 f.; Van Buren, *GFR*, p. 140 (9, 10), figs. 68, 69.

⁶ Dörpfeld, *AM*, 39, 1914, p. 172, fig. 6; Koch, *SCD*, p. 96; Van Buren, *GFR*, pp. 23, 136 (3), fig. 64.

⁷ Dörpfeld, *l. c.*, fig. 7; Van Buren, *GFR*, pp. 114 f. (104), 122 (1), fig. 65.

⁸ Koch, *SCD*, p. 96; Van Buren, *GFR*, p. 21, 81 (36); Weickert, *Typen*, pp. 108 ff. For the temple and its

sculptures in general, see Rodenwaldt, *Korkyra*, Band II, *Die Bildwerke des Artemistemples*.

⁹ Cf. Van Buren, *GFR*, pp. 21 f.; Weickert, *Typen*, pp. 22 f.

¹⁰ Dörpfeld, *l. c.*, p. 166, fig. 4; Van Buren, *GFR*, pp. 21, 81 (37), 117 (115), 121 (6), figs. 61—63.

¹¹ Koch, *SCD*, pp. 101 ff., fig. 47; Van Buren, *GFR*, pp. 81 f. (38), fig. 88.

¹² *Olympia*, II, pl. CXVI: 6; Van Buren, *GFR*, p. 82 (40), figs. 116, 117. Cf. also a richly profiled sima from Olympia, which presents a similar wave-pattern executed, however, only in colour: *Olympia*, II, pl. CXVIII: 2 a; Van Buren, *GFR*, pp. 82 (41).

These simae and revetments are remarkable, for they represent a peculiar type of fictile decoration that can hardly be connected with the Corinthian system as this appears at Thermon, Calydon, and Taxiarchis. Instead of this their prototypes are to be found in Asia Minor: here we find a predilection for ornaments in relief, which are sparingly used in the mainland revetments; the use of tubular rain-spouts, which are foreign to the mainland systems; and the employment of geison revetments, which are likewise unknown to the leading systems of Greece proper. An ornament such as the horizontal fascia with large, widely spaced rosettes has its parallels on the ornamental revetment plaques from Larisa,¹ and the fascia with double guilloche in relief appears on the plaques from Ak-Alan.² With these revetments from Corfu, Delphi, and Olympia, testifying their dependence on eastern prototypes, is to be associated the sima with tubular rain-spouts and lotus decoration from Thermon, mentioned above (p. XCV), which likewise betrays influence from the Ionian East.

From what has been stated above it is clear that the Corinthian system, the early development of which may be followed in a large number of revetments from Aetolia and Corfu — revetments which are irrefutably shown to be Corinthian on the basis of style, technique, inscriptions, literary traditions, and typological connexion with later Corinthian types — was not however exclusively dominant in these regions, although it no doubt was the leading one. Beside the Corinthian schemes there were also employed, even in the Corinthian colony Corfu, revetments of Ionian type, testifying the connexions between Asia Minor and the shores of the sea which not without reason is called the Ionian. The fact, moreover, that in some early roofs at Thermon, Calydon, and Taxiarchis »Corinthian» and »Laconian» tiles were used together, may perhaps suggest a certain influence from the Laconian system, although it is more probable that the use of semi-cylindrical cover-tiles was also introduced from the East, where such tiles were in use from an early period onwards.³

The fully-developed Corinthian system is represented above all by the revetment of the Treasury of the Megarians at Olympia.⁴ This revetment presents the following characteristic forms. The rain-tiles are flat and rectangular, thinned at the overlapping edges, and with raised side edges. The cover-tiles are low, of gable-roof form, with rounded under sides. The eaves consist of flat tiles and cover-tiles made in one piece. The eaves-tiles have no drip and are painted red on the underside, while the front edge is decorated with a meander pattern. In order to obtain close fitting the side edges have slightly raised, rectangular panels, sunk in the middle (anathyrosis). The antefixes are decorated with a floral design in low relief, consisting of a reversed lotus flanked by S-scrolls and surmounted by a palmette rising above the tile. The ridge was covered with flat tiles bent at an angle corresponding to the pitch, each of them being made in one with a similarly bent cover-tile which protected the joint and was crowned by a palmette. The pedimental sima consists of a lower flat fascia, a torus, and a roll; the decoration of the two first-mentioned members consists of a double chain of addorsed palmettes and

¹ Cf. above, p. LXXXVI and note 6.

² Cf. above, p. LXXXVIII and note 3.

³ Cf. above, p. LXXX.

⁴ *Olympia, Die Baudenkmäler*, pp. 50 f., 195, figs. 11, 12; pls. XXXVI—XXXVIII, LXXXIX: 4, 7, CXII, CXIX: 4, 5; *Bildwerke in Stein und Thon*, p. 5, fig. 5, p. 13, figs. 8, 9.

lotuses painted in red and black on a light ground, while the roll is painted with vertical bands in the same colours. The sections of the sima were joined by a system of halved and overlapping edges, and were secured, moreover, by means of a metal rod that pierced the units lengthways. There was no lateral sima, but at each corner of the roof the pedimental sima turned round, enclosing a cubic acroterion base, which was pierced and provided with a lion's-head spout. There were probably lateral acroteria in the form of sphinxes or lions (although no fragments of such figures ascribable to the Treasury were found); whether there was a figurative central acroterion or only the shield mentioned by Pausanias,¹ is uncertain.

The Corinthian system of architectural terracotta revetment as represented by the Megarian Treasury was spread throughout central Greece to Gonnos in Thessaly, including Calydon on the west and Aegina on the east; particularly fine simae have been found at Halae² and at Olympia³; antefixes at Calydon,⁴ Halae,⁵ Thebes,⁶ Olympia,⁷ and elsewhere. The date of this class of revetment is the second half of the VI century and the beginning of the V century B. C.; the Megarian Treasury, as is shown by the style of its sculptures, was built towards the end of the VI century.

The system is typologically clearly connected with earlier revetments of Corinthian style. The palmette antefixes are undoubtedly developed from the primitive gable-formed type referred to above, via intermediate types such as the palmette antefix from Calydon⁸ and certain antefixes from Corinth.⁹ The pedimental sima is similar in form and decoration to the sima of the later revetment of the temple of Apollo Thérmius; earlier stages in the development of the type are represented by simae found at Corinth, which are assigned to the second quarter of the VI century B. C.¹⁰

The fully-developed Corinthian system of fictile revetments is characterized above all by a conscious reserve in the use of ornament and especially of figurative decoration, and by the lack of lateral simae, of drip-edges, and of separate ridge-tiles. The antefixes with heads of various types, so popular in earlier times, are given up, save at Thermon, and are replaced by palmette antefixes of a standard type. The lateral simae with their rain-spouts in the form of human or animal heads are also given up, and the spouts are retained only at the corners of the roof, principally, it seems, because of the necessity to finish off the pedimental sima in a convenient manner. The semi-cylindrical ridge-tiles are also given up, and with them the disc-acroteria with gorgoneia disappear. Instead of these, detached acroteria placed on separate bases are introduced. The figurative decoration is restricted to these acroteria, and to the pediments. Fragments of such figurative acroteria in late archaic style, representing winged Nikai, sphinxes, lions, and horses, have been discovered at Corinth, Olympia, Athens, Delphi, Thebes, Halae, and

¹ Pausanias, VI, 19, 13.

² Van Buren, *GFR*, pp. 85 f., No. 51, fig. 97.

³ *Olympia*, II, pls. CXVIII: 4, CXIX: 2.

⁴ Poulsen and Rhomaïos, *l. c.*, fig. 27.

⁵ Van Buren, *GFR*, p. 148, No. 20, fig. 97.

⁶ Van Buren, *GFR*, p. 156, No. 59.

⁷ *Olympia*, II, pls. CXVIII: 1, 3, CXIX: 1, 3.

⁸ Poulsen and Rhomaïos, *l. c.*, fig. 57; Rhomaïos,

Δελφον, 1926, p. 30, fig. 6; Payne, *Necrocorinthia*, p. 255, fig. 107.

⁹ Van Buren, *GFR*, pp. 147 (13), 148 (18), figs. 71, 76; Hill and King, *Corinth*, IV: 1, pls. I, II; Payne, *Necrocorinthia*, p. 257, figs. 109 B, 111.

¹⁰ Van Buren, *GFR*, p. 85 (47), figs. 71, 72; Hill and King, *Corinth*, IV: 1, p. 19, fig. 17, pl. IV; Payne, *Necrocorinthia*, fig. 109 A, fig. 110.

elsewhere.¹ On the Acropolis of Athens, further, there have come to light fragments of early pedimental scenes in terracotta similar to those of the poros pediments: lions rending bulls, mythological scenes, and a gorgon scene that recalls the Corfu pediment.²

The development of the Corinthian system of architectural terracotta revetment corresponds, as has been pointed out especially by Payne,³ to the general tendency of the later archaic period to discipline the decoration. The result is a revetment of classical character, refined and rational in form and ornament, which is translated without essential modifications into the marble roof of the classical V-century temples. On the other hand, this finished Corinthian system is the starting-point for the further, rather restricted development of the Greek architectural terracottas, represented especially by simae and antefixes with lotus-and-palmette decoration in light-on-dark technique, or with floral designs in relief.⁴

Leaving apart such revetments on the Greek mainland as are apparently imported or made in accordance with the requirements of a foreign style, there are not many types of fictile decoration that cannot be associated, in one way or in another, with the two leading systems originating in Sparta and in Corinth. A quite unique type, however, is represented by the fragments of an antefix from Olympia, showing a group of Satyr and Maenad,⁵ a motive, that is, which is otherwise used for architectural decoration only in Etruria and in Latium. Of other, more or less singular types may be mentioned a number of simae from Delphi⁶; gorgoneion antefixes such as the well-known from Athens,⁷ and a palmette antefix of peculiar form, also from Athens.⁸ Of great importance are the open-work simae, with palmettes and scrolls, from Olympia⁹ and Eleusis,¹⁰ which, datable in the middle or later half of the V century B. C., are the prototypes for a long series of IV-century stone simae with crowning palmettes, acanthus scrolls, and lion's-head spouts.¹¹

SICILY AND MAGNA GRAECIA.

The terracotta revetments of the early temples of Sicily and Magna Graecia are very different from those of the Greek mainland, and in the main represent an independent development, although influence from the systems of the Greek mainland and of the East is clearly discernible.¹²

¹ See the examples collected in Van Buren, *GFR*, pp. 166—178.

² Van Buren, *GFR*, pp. 15—171, 183—186.

³ Payne, *Necrocorinthia*, p. 261.

⁴ See the examples of simae collected in Van Buren, *GFR*, pp. 91—100, Nos. 78—123, and of antefixes, *ibid.*, pp. 153 ff., Nos. 44 ff. The development in form and decoration may be especially studied in the specimens found on the Acropolis of Athens, which are amply described and illustrated in Buschor, *Die Tondächer der Akropolis*, I, and in specimens from Corinth, in Hill and King, *Corinth*, IV: 1.

⁵ *Olympia*, III, pp. 37 ff., figs. 40—42, pls. VII: 2, 3, VIII: 1, 2; Van Buren, *GFR*, pp. 143 f. (21).

⁶ Van Buren, *GFR*, pp. 83 (44), 116 (111, 113), 118 (119).

⁷ Koch, *SCD*, p. 78, fig. 35; Van Buren, *GFR*, p. 137 (7); Buschor, *o. c.*, II, pp. 40 f., pl. 5.

⁸ Van Buren, *GFR*, p. 153 (43), fig. 42.

⁹ *Olympia*, I, pl. LVII; II, pp. 195 f., fig. 13, pls. XCV, CXX; III, pp. 42 f., figs. 50, 50 B, pl. VIII: 9; Van Buren, *GFR*, pp. 119 f. (123).

¹⁰ Van Buren, *GFR*, p. 111 (80).

¹¹ Cf. Schede, *Antikes Traufleistenornament*, pp. 36 ff., figs. 19, 21 ff.

¹² Cf. below, pp. CXIII f.

Among the most primitive pieces of fictile revetment found in Sicily is a lateral sima of a very simple type, found in the *temenos* of the Athenaion at Syracuse.¹ It consists of a low edge in the form of a plain cymation, decorated with a square tongue-pattern in black, cream, and red, edged by a narrow band below; tubular rain-spouts debouched directly from the cymation. A sima of much the same type was found at Granmichele.² Both specimens are to be dated in the early VI century B. C.

During the VI century a standard system of fictile architectonic revetment was developed and spread throughout Sicily and Magna Graecia. This system is distinguished by an almost total absence of ornaments in relief and by an extensive use of painted ornamental decoration in red, cream, and black («Sicilian polychrome»). Its most characteristic elements are strongly curved simae with tubular rain-spouts on the long sides, and revetments in the form of plaques or, more often, ┐- or ┌-shaped casings, which were no doubt originally designed for the protection of wooden beams, but were later generally used to cover geisa of stone.³

The system was first studied by Dörpfeld in the remains of the Treasury of the Gelons at Olympia,⁴ the revetment of which may still be cited as the most complete and homogeneous complex of architectural terracottas of this style. The revetment of this treasury presents so many similarities — in form, decoration, technique, and quality of clay — with the architectural terracottas found in Sicily, that we must regard it as an established fact that the revetment was made in the home-city.⁵

The roof of the Treasury was covered with flat, rectangular rain-tiles and semi-cylindrical cover-tiles.⁶ The rain-tiles had raised side edges, rounded on the insides, and increased in thickness towards the front edge, which was halved for the overlap on the next tile; the side edges also were halved, or undercut, at the front corners. The ridge was covered with large, semi-cylindrical tiles, each with a triple roll-moulding at the overlapping edge, and with semi-circular openings for the ordinary cover-tiles.⁷ Each tile, moreover, was crowned by a palmette set in the axis of the ridge.⁸ The sima consisted of a lower flat fascia and of a plain cymation, which was separated from the fascia below by a roll, and crowned by a narrow, vertical fascia with a roll at its upper edge. This sima bordered the roof on all sides, but was differently decorated on the »long» sides and above the gable rakes. On the »long» sides it was decorated with (counting the elements from above): a) oblique bands; b) pointed leaves with heart-shaped fill-ornaments; c) oblique bands; d) enclosed hanging palmettes (or degenerated lozenges).⁹ From the lower fascia debouched a row of tubular rain-spouts, each with a

¹ Orsi, *MAL*, 25, 1919, cc. 668 f., fig. 243; Van Buren, *AFR*, p. 85 (1), fig. 1; Darsow, *Sizilische Dachterrakotten*, p. 35.

² Orsi, *MAL*, 7, 1897, c. 261, fig. 44; Van Buren, *AFR*, p. 96 (1), fig. 20. This sima had no rain-spouts and must therefore have belonged to the front side, either as a raking sima or, perhaps, as a horizontal one placed in the pediment; cf. Darsow, *o. c.*, p. 35.

³ This was first pointed out by Dörpfeld, in 41. *WPB*, 1881, pp. 12 f.

⁴ *Olympia, Die Baudenkmäler*, II: 1, pp. 53—56, II: 2, pp. 193 f.; Tafelband I, pl. XLI, Tafelband II, pl. CXVII; 41. *WPB*, 1881; Van Buren, *GFR*, pp. 53 f., 83 f. (45), 119 (121), 121 (4), 161 (7), fig. 118.

⁵ Cf. *Olympia, Die Baudenkmäler*, p. 194.

⁶ *Olympia*, Tafelband II, pl. LXXXXIX: 1—3.

⁷ *Olympia*, Tafelband I, pl. XLI, Tafelband II, pl. LXXXXIX: 2.

⁸ *Olympia*, Tafelband II, pl. CXVI: 2.

⁹ *Olympia, Die Baudenkmäler*, II: 2, p. 193, figs. 7, 8.

disc near the mouth, decorated with a rosette. The sima above the gable rakes was decorated with: a) oblique bands; b) maeander; c) pointed leaves with a pair of lobate petals in the spaces; d) chevrons; e) pattern of squares. The sections of the simae were joined by means of halved, overlapping edges. The geisa, both the horizontal and the raking ones, were revetted with -shaped casings decorated with a double guilloche on the front surface, which was bordered above and below by roll-mouldings, and with a maeander on the underside, also between roll-mouldings. Above the horizontal geison of the pediment there was a sima identical with that above the rakes. This sima decreased in height from the point where it met the raking geison, in such a way that the upper fascia and the cymation gradually encroached upon the lower fascia, cutting it obliquely, and diminishing to a point where the two geisa met each other. The raking geison probably cut the horizontal one and continued along the sides, in analogy with a similar geison from Syracuse, mentioned below.¹ At each corner where the raking sima met the lateral one was a hole for the application of an acroterion. A female head of terracotta which was found during the renewed excavations at Olympia (in 1937) and may be attributed, both on technical and stylistic grounds, to the Treasury, probably formed part of such an acroterion.² It is modelled in the round, in a piquant archaic style. On the basis of the style of this head the erection of the Treasury may be placed between 530 and 520 B. C.³

Numerous remains of terracotta revetments similar in all main features to that of the Treasury of the Geloans at Olympia, but with a wealth of variations in the painted designs and in minor details, have been brought to light at different places in Sicily and Magna Graecia. The roof-tiles generally consist of flat rain-tiles and semi-cylindrical cover-tiles.⁴ Rain-tiles and cover-tiles were sometimes made in one piece.⁵ Cover-tiles of gable-roof form are not very frequent and seem to have come into use only later.⁶ The ridge-tiles are regularly semi-cylindrical, with single, double, or triple roll-mouldings at the overlapping edges, with semi-circular openings for the cover-tiles, and with a painted decora-

¹ In the reconstruction published in *Olympia*, Tafelband I, pl. XLI: 1, the horizontal front geison cuts the raking geison; cf., however, Weickert, *Typen der archaischen Architektur*, pp. 89 ff.

² Hampe and Jantzen, *Jdl*, 52, 1937, pp. 95 ff., pls. 26, 27.

³ This date agrees well with the one reached by Darsow on the basis of a study of the ornament of the revetment; cf. Darsow, *o. c.*, pp. 105 f.

⁴ See the tiles from Caulonia: Orsi, *MAL*, 29: 2, 1924, c. 423, fig. 11, right. Cf. also, in general, the examples collected in Van Buren, *AFR*, pp. 133 ff.

⁵ Such tiles were found at Locri Epizephyrii (Mara-fioti): Orsi, *NS*, 1911, Suppl., p. 36, fig. 27.

⁶ The use of cover-tiles of this type is ascertained mainly by the occurrence of antefixes of gable form, such as the specimen from Caulonia with a representation of Taras on the Dolphin: Van Buren, *AFR*, p. 149 (55), fig. 68. The temple at Cirò,

dated in the second half of the V century B. C. (cf. below, pp. CXIII ff.) had cover-tiles of the type in question, made of terracotta. This type of tile is the one taken over by the marble roofs, as is shown, e. g., by the scanty remains of the roof of the temple of Hera Lacinia at Croton, most of which was carried off to Rome in 173 B. C. by the censor L. Fulvius Flaccus (Livy, XIII, 3; Val. Max., I, 20): cf. Orsi, *NS*, 1911, Suppl., p. 100, fig. 77. — Cf. now also the tiles found at the Heraeum at Sele: P. Zancani Montuoro and U. Zanotti-Bianco, *NS*, 1937, pp. 206 ff., 255 ff., fig. 33, p. 288, fig. 58. Note that the tile fragment from Syracuse described in *NS*, 1910, p. 532, fig. 10, which is adduced by Darsow, *o. c.*, p. 31, as an example of a cover-tile of Corinthian type made in one with a rain-tile, is in reality the thickened, overlapping edge of a ridge-tile.

tion of geometric ornaments.¹ They are generally crowned with large palmettes²; sometimes, however, the palmettes were placed at the sides, above the openings.³ Angular ridge-tiles are rare.⁴ On the geison revetments the main decoration is regularly the guilloche, double or, sometimes, single; but in some cases the rolls are replaced by bead-and-reel mouldings, and not seldom a tongue-pattern is introduced above the guilloche.⁵ There are also examples of more unorthodox patterns.⁶ The cymation of the sima always retains the tongue-pattern, while on the lower fascia various designs appear.⁷ The earliest simae are apparently those decorated with tongues of square or broadly rounded form, which are sometimes combined with a pattern of lozenges on the lower fascia.⁸ In the course of time the decoration becomes richer and more varied: the tongues assume a pointed form, with darts, heart-shaped ornaments, hanging lobate petals, or erect palmettes in the spaces; sometimes the tongues degenerate into a serpentine pattern.⁹ The lozenges, too, degenerate into thin crosses, and are soon replaced by other ornaments: maeanders, rosettes, chequers, etc., which also decorate the upper fascia.¹⁰ The roll-mouldings always retain a decoration of oblique or vertical bands. The rain-spouts are regularly tubular,¹¹

¹ See the examples collected in Van Buren, *AFR*, pp. 135 ff. In general, each tile has an opening in the middle of either side, but sometimes the openings are at the joints.

² Examples in Van Buren, *AFR*, pp. 130 ff.

³ Fragments of ridge-tiles decorated in this manner were found at the Athenaion, Syracuse: Orsi, *MAL*, 25, 1919, c. 673, fig. 248; Van Buren, *AFR*, p. 131 (3), fig. 53.

⁴ There are, however, some examples comparable with the angular ridge-tiles of the Greek mainland; cf. a $\wedge$ -bent tile from Sybaris: Galli, *AMG*, 1929, p. 289, fig. 16, below; and a fragment of a similar tile from Syracuse: Cultrera, *NS*, 1939, p. 289, fig. 16. For the suppositious angular ridge-tiles from Metapontum, cf. Van Buren, *AFR*, p. 40.

⁵ Cf. the examples collected in Van Buren, *AFR*, pp. 103—113, Nos. 1—50. A great number of various revetments from Selinus is described by Gàbrici, *MAL*, 35, 1933, pls. VII ff. Cf. also the fragments of casings with plastic tongues from Himera: Marconi, *AMG*, 1930, pp. 160 f., figs. 118—121. A casing with strongly projecting tongue-pattern and two disconnected guilloches comes from Metapontum: Galli, in *Campagne della Società Magna Grecia*, 1926—27, p. 72, pl. II a. Cf. also the revetments with moulded cymatia from Tarentum: Bartoccini, *NS*, 1936, pp. 193 ff., pl. XI.

⁶ Cf. a revetment plaque from Locri Epizephyrii decorated with a row of large rosettes surrounded by cream circles between which are lobate petals: Van Buren, *AFR*, p. 113 (52), fig. 39; Orsi, *MAL*, 29: 2, 1924, c. 469, fig. 34.

⁷ A sima from Selinus (*MAL*, 35, 1933, pls. XXXVI: 7 and XLIV: 1) has not the lower fascia but only a plain cymation with pointed tongue-pattern.

⁸ Cf. examples from Gela: 41. *WPB*, pl. II: vi; Van Buren, *AFR*, p. 86, No. 8, and p. 103 (1), fig. 31 (erroneously labelled as a geison); Locri: Van Buren, *AFR*, p. 85, No. 2; and Selinus: Gàbrici, *MAL*, 35, 1933, pl. XLV. Cf. also the sima from Selinus, Gàbrici, *l. c.*, figs. 35, 36, pl. IX, XII, on which the tongues still have a very broad form, with very thin intermediate darts.

⁹ This is the case with the richly decorated sima from S. Mauro, which has erect palmettes inserted into the serpentine tongue-pattern, and lozenges between the spouts: Orsi, *MAL*, 20, 1910, cc. 781 f., fig. 43, pl. V; Van Buren, *AFR*, p. 89 (19), fig. 8. Cf. also a sima from Agrigentum described in Marconi, *Agrigento* (1929), p. 155, fig. 87 b. — The typological development from the square tongues to the pointed form with fill ornaments, and from this to the serpentine type, may be regarded as certain, although the occurrence of three types of tongues on the second revetment from the Athenaion at Syracuse (cf. below, p. CIV) makes an absolute dating impossible.

¹⁰ A fine sima with rosettes from Agrigentum is reproduced in colour in Marconi, *Agrigento arcaica* (*AMG*, 1931), pl. opposite p. 120.

¹¹ A sima from Locri Epizephyrii, decorated with a) chequers; b) pointed tongues; c) maeander, has no spouts but only circular holes: Orsi, *MAL*, 29: 2, 1924, cc. 465 f., fig. 30. On a fragmentary sima from the temple of Hera Lacinia at Croton, Orsi

and the disc-shaped mouth-pieces are generally decorated with rosettes of various forms.¹

Especially instructive are a number of simae and geison revetments brought to light in the *temenos* of the Athenaion of Syracuse, at Selinus, and at Caulonia.

At the Athenaion of Syracuse the remains of several complexes of terracotta revetments were discovered. A portion of a Γ -shaped casing for a raking geison, decorated with the usual double guilloche, shows that this geison continued on the long sides of the building. To this revetment probably belongs a sima decorated with ² a) maeander; b) enclosed three-petalled palmettes set in cream, heart-shaped fields separated by black spaces; c) chain of alternately erect and reversed lotuses, or, as a variant, chain of palmettes and lotuses. There are no fragments of a horizontal geison revetment that can be combined with this group of terracottas; perhaps the temple to which they belonged had no horizontal geison in the front.³

Another complex of revetments from the Athenaion consists of an Γ -shaped geison casing with double guilloche, and a sima decorated with a) rosettes alternating with squares crossed by diagonal bands; b) pointed leaves with darts in the spaces; c) rosettes between tubular spouts. A corner piece shows that the sima, when continuing up the rakes, partly changed its decoration: the leaves were separated by a pair of lobate petals instead of darts, and the lower fascia got a chequer-pattern instead of rosettes. Another sima, with maeander instead of chequers, probably had its place on the opposite pediment. These pedimental simae had a peculiar form, for they consisted of two curved walls meeting at the top and were not connected with the tiles but placed on separate terracotta slabs, decorated on the under side, which took the place of a raking geison. Since, however, these plaques were not trusted to carry the weight of the sima, a separate raking beam was introduced between the two walls of the latter, which were fastened to the beam with nails.⁴ The back wall of the sima was painted with a large tongue-pattern. The geison slabs were decorated with hanging palmettes fastened to its under side with lead solders. Similar palmettes were also attached to the under side of the casing for the horizontal geison. A corner piece of this casing shows that it continued all round the building. There was apparently no horizontal sima in the pediment.⁵

was inclined to see traces of a spout in the form of a gorgoneion, but this seems to be very uncertain: Orsi, *NS*, 1911, Suppl., pp. 105 f., fig. 84; Van Buren, *AFR*, p. 87 (12), fig. 5.

¹ See the examples collected in Van Buren, *AFR*, pp. 121—125, Nos. 1—21. A number of rain-spouts with different ornaments are reproduced in colour in Marconi, *Agrigento arcaica*, pl. opposite p. 120.

² Here and in the following descriptions of simae, the roll-mouldings, which are invariably decorated with oblique or vertical bands, are ignored.

³ Orsi, *MAL*, 25, 1919, cc. 637 ff., figs. 223—225, pl. XVIII; Van Buren, *AFR*, p. 100 (17), fig. 26. The two simae differentiated in pattern are raking simae, as is shown by the presence of a broad

tongue-pattern painted on the back of both; cf. Darsow, *o. c.*, pp. 22, and note 3. For the question of the horizontal front geison, cf. Darsow, *o. c.*, pp. 65 f.

⁴ The same type of sima has been ascertained at the Apolloneion at Syracuse (Darsow, *o. c.*, p. 24, III c), at Megara Hyblaia (Darsow, *o. c.*, p. 18), and in the museum at Reggio Calabria (Van Buren, *AFR*, p. 96 (2); Putorti, *RIGI*, 10, 1926, fasc. II—IV, p. 95, pl. II: 1).

⁵ Orsi, *MAL*, 25, 1919, cc. 644 ff., figs. 226—233, 268, pls. XIX—XXI; Van Buren, *AFR*, pp. 88 (16), 98 (11), 106 (15), 123 (11), 132 (1), figs. 7, 25. The decoration with hanging palmettes is a hitherto unique feature; the palmettes from S. Mauro and

Another group of revetments from the Athenaion presents a sima very similar to the previous type, and with a similar change of decoration: attenuated lozenges between the rain-spouts, chequer pattern along the rakes. The building to which this sima belonged had however a raking geison and a horizontal gable sima identical with that above the rakes; the casing of the raking geison cut this sima and the horizontal geison, which both diminished to a point.¹

The revetment of Temple C at Selinus² presents a new type of fictile temple decoration, related to that previously described as far as regards the roofing-tiles and the geison casings, but differing from it by the introduction of simae of entirely new types, with new ornaments partly employed also for the geison revetments. The temple, which is to be dated in the last quarter of the VI century B. C.,³ had a level-eaved roof, with an inclination of 23°.⁴ The sima above the pediment was composed of two fasciae decorated, like the Corinthian simae, with a double chain of addorsed and alternating palmettes and lotuses, and surmounted by a recurved tongue-pattern.⁵ The raking geison was covered with a -shaped casing decorated with double guilloche and a similar tongue-pattern.⁶ The horizontal geison was revetted with similar slabs executed on a larger scale.⁷ In the pediment, above the horizontal geison, was a sima consisting of a flat fascia decorated, between two bead-and-reel mouldings, with a single chain of erect palmettes and lotuses, and crowned by a recurved tongue-pattern.⁸ In Temple C, owing to its level-eaved construction, the raking geison did not interfere with the horizontal one, but diminished, cutting the horizontal sima, to a point near the one where the raking sima came to rest with its horizontal end on the horizontal geison.⁹ The raking sima turned round at the corners and continued on the long sides for a short distance; on each of these short sections was a lion's-head spout.¹⁰ For the rest, however, there was a lateral sima of another type, consisting of a chain of alternating, addorsed palmettes and lotuses in relief.¹¹ The upper edge of the sima was cut out according to the pattern, and the spaces between the lower palmettes and lotuses were alternately closed and open: closed at the joints of the units, to mask the cover-tiles, open in the middle of the rain-tiles, to let out the rain-water. The front edge of the flat tiles was decorated with a single guilloche. The ridge

Selinus classified by Mrs. Van Buren as »pendant palmettes» had another function: cf. Darsow, *o. c.*, p. 57, note 27.

¹ Orsi, *MAL*, 25, 1919, cc. 660 ff., figs. 234—238, pl. XXII; Van Buren, *AFR*, pp. 86 (5), 97 (8), 123 (13), fig. 22.

² Gàbrici, *MAL*, 35, 1933, cc. 167 ff.

³ This date, ascribed to the temple on the basis of the style of the sculptured drapery of the metopes (Langlotz, *Zur Zeitbestimmung der strengrotfigurigen Vasenmalerei und der gleichzeitigen Plastik*, p. 37), is confirmed by an analysis of the ornaments of the revetment; cf. Darsow, *o. c.*, pp. 110 f.

⁴ Gàbrici, *l. c.*, pls. XIV—XVI. The high pitch is apparently due to the »Knickgiebel» construction.

⁵ 41. *WPB*, pl. II: ii; Van Buren, *AFR*, p. 100 (20); Gàbrici, *l. c.*, fig. 43, pls. XXIII, XXIV.

⁶ 41. *WPB*, pl. IV: i, Van Buren, *AFR*, p. 109 (28); Gàbrici, *l. c.*, pls. XX, XXIV.

⁷ Van Buren, *AFR*, p. 110 (34); Gàbrici, *l. c.*, pls. XIX, XXII.

⁸ 41. *WPB*, pl. II: iii; Van Buren, *AFR*, p. 101 (21); Gàbrici, *l. c.*, pls. XXI, XXII.

⁹ Gàbrici, *l. c.*, fig. 44, pls. XV, XVII, XVIII, XXV.

¹⁰ Gàbrici, *l. c.*, fig. 47, pls. XXV; XXX: 1, 1 a, 2; XXXV: 3, 4, 4 a. Gàbrici, however, considers the lion's-head spouts as substitutes for original tubular spouts.

¹¹ 41. *WPB*, pl. III; Van Buren, *AFR*, p. 95 (1, 2); Gàbrici, *l. c.*, figs. 45, 47, pls. XXVI, XXVII.

of the roof was covered with large, semi-cylindrical tiles crowned with palmettes.¹ The centre of both pediments was occupied by an enormous gorgoneion in low relief.² Some small fragments (hair rendered pearl-rope fashion, eye of bull, wing) are ascribed to acroteria.³

The type of revetment presented by Temple C was apparently in vogue during the second half of the VI century B. C., as may be deduced from the fact that the Corinthian type of sima (the so-called »abgesetzte Wellensima») that evidently served as a model for the Sicilian type, was not in common use until about the middle of the VI century.⁴ Fragments of a revetment similar to that of Temple C, though slightly earlier, have come to light at Selinus⁵; other similar remains, in the form of lateral anthemion simae, have been found at Agrigentum⁶ and Leontini⁷; a geison revetment with a double guilloche crowned by a simple Doric leaf has come to light at Caulonia,⁸ together with simae of the earlier VI-century type.⁹

The revetments hitherto considered have given little or no evidence as to the elements that decorated the tympana and crowned the tops and ends of the pediments. There are numerous remains of figurative fictile decoration from various places in Sicily and Magna Graecia which with more or less certainty may be considered to have adorned sacred buildings, but most of them are so fragmentary that their original appearance and function are uncertain. From a temple at Gela come some fragments of two disc-acroteria of Laconian type, which belong to the earliest remains of fictile temple decoration so far discovered in Sicily (early VI century B. C.).¹⁰ To the same temple belonged a large gorgoneion, which by some authors has been considered to have decorated the centre of a pediment,¹¹ while Darsow on account of the existence of fragments of three other similar gorgoneia regards it as a metope.¹² Fragments of disc-acroteria have also come to light at S. Mauro, Rhegium, and Metapontum.¹³ In other cases a gorgoneion in relief was used to mask the end of the ridge-tile, forming a central acroterion, or rather a ridge-antefix¹⁴; fragments of such acroteria have come to light at Gela,¹⁵ Syracuse,¹⁶ Trinacia,¹⁷ Inessa,¹⁸

¹ Van Buren, *AFR*, pp. 136 f. (13); Gàbrici, *I. c.*, figs. 48, 49, pls. XXVIII—XXX.

² Van Buren, *AFR*, pp. 160 f. (2); Gàbrici, *I. c.*, pls. XXXII—XXXIII.

³ Gàbrici, *I. c.*, pls. XVII: 7; XXXI: 4; XXXVI: 4, 8.

⁴ The earliest simae from Corinth of the type in question are assigned to the second quarter of the VI century B. C.; cf. above p. XCIX. Cf. also Buschor, *Die Tondächer der Akropolis*, I, pp. 3—6; Darsow, *o. c.*, pp. 111 f.

⁵ Gàbrici, *I. c.*, cc. 199 ff., figs. 50—54, pls. XXXVII—XLIII.

⁶ Marconi, *Agrigento*, p. 254, fig. 86.

⁷ Van Buren, *AFR*, p. 131 (8) (part of open-work anthemion sima, erroneously considered as a ridge-palmette and ascribed to the Olympieion at Syracuse; cf. Darsow, *o. c.*, p. 17).

⁸ Orsi, *MAL*, 29: 2, 1924, c. 426, pl. II c.

⁹ Orsi, *MAL*, 23, 1915/16, cc. 783 f., fig. 48; Van

Buren, *AFR*, p. 87 (14), fig. 6; Orsi, *MAL*, 29: 2, 1924, pls. I and II A.

¹⁰ Darsow, *o. c.*, p. 14.

¹¹ Orsi, *MAL*, 25, 1918, c. 617, fig. 210; Van Buren, *AFR*, p. 160, fig. 78; Montuoro, *MeAL*, Ser. 6, 1, 1925, pp. 312 f., fig. 5.

¹² Darsow, *o. c.*, pp. 14, 58 f.

¹³ Van Buren, *AFR*, pp. 151 f. (Nos. 1—5).

¹⁴ For the type cf. Darsow, *o. c.*, pp. 50 ff.

¹⁵ Two examples: 1) Van Buren, *AFR*, p. 138 (7); 2) Montuoro, *I. c.*, p. 301, figs. 9 and 10; Darsow, *o. c.*, p. 15 (II a, b).

¹⁶ Van Buren, *AFR*, p. 142 (25); Darsow, *o. c.*, p. 25 (IV c).

¹⁷ Gàbrici, *Atti R. Acc. Palermo*, serie 3, 11, p. 10, pl. II: 4; Van Buren, *AFR*, p. 138 (5); Montuoro, *I. c.*, p. 300, fig. 8.

¹⁸ Montuoro, *I. c.*, pp. 273 ff.

and Hipponium.¹ Perhaps the large gorgoneion from Hipponium has served for the same purpose. When the ridge-tiles were finished off in the manner described, the uppermost sections of the pedimental sima must have had curviform ends to join the sides of the ridge-tile.² In some cases, however, as is shown by a portion of a sima from Caulonia,³ the two uppermost sections met at the apex without any intermediate element. The ridge-tiles must then have stopped against the back of the sima or have been finished off in one way or another before they reached the sima. How this was accomplished, in some cases at least, is shown by a semi-cylindrical ridge-tile from the same Caulonia, which on its top carries an acroterion base in the form of a truncated pyramid.⁴ This tile was probably combined with a sima of the type just described, being placed behind the apex of the sima, for it is hardly probable that it was intended to be seen from the front.

A highly interesting type of central acroterion, for which no parallel can be cited outside Sicily, is represented by a figure of a youth on horseback from Camarina.⁵ The youth, modelled in the round, is sitting astride a semi-cylindrical ridge-tile which forms the body of the horse, whose neck and head alone are modelled according to nature, in a concise archaic style pointing to a date about the middle of the VI century B. C. Fragments of similar acroteria have come to light at the Athenaion of Syracuse⁶ and at Gela.⁷ One of the fragments from the last-mentioned site shows the saddle-cloth and the rebated edge of the tile. The manner in which these acroteria were combined with the raking sima is uncertain; since, however, the ridge-tile acroterion from Camarina is closed in the front, the sima probably stopped against the sides of the tile.⁸

The motive of the horseman used as a central acroterion is presented to us in a fully developed form by the remarkable terracotta group from Locri (Marafioti), representing a youth mounted on a galloping horse supported by a winged, recumbent sphinx.⁹ This group, which is to be dated some hundred years later than the Camarina rider, is placed on a rectangular plinth and must therefore have required a special base.

The evidence for lateral acroteria is very scanty and uncertain. Fragments of winged beings in the round — sphinxes, harpies, sirens, etc. — which probably served as lateral

¹ Montuoro, *l. c.*, pp. 304 f., figs. 14, 15.

² The place of a central acroterion of the type concerned in relation to the sima, is shown by the terracotta relief from Locri, No. 9 in the list given on pp. XXIV ff.

³ Orsi, *MAL*, 29: 2, 1924, c. 425, pl. I.

⁴ Orsi, *MAL*, 29: 2, 1924, cc. 424, fig. 12.

⁵ Van Buren, *AFR*, p. 152 (6), fig. 71; Orsi, *Dedalo*, VI: ii, 1925/26, pp. 356 ff., with three figures.

⁶ Orsi, *MAL*, 25, 1919, cc. 626 f., pl. XVII B; Van Buren, *AFR*, p. 153 (8), fig. 72.

⁷ Van Buren, *AFR*, pp. 152 f. (7); Orsi, *Dedalo*, VI: ii, 1925/26, pp. 358 f., with a fig. on p. 361.

⁸ Darsow, *o. c.*, pp. 67 f., also suggests another possibility, namely that the sima diminished in height upwards, ending horizontally at the top, so that the acroterion was entirely visible above it.

There is however no evidence for a sima of this strange form. A third possibility is that the simae of the two rakes met at the apex in front of the acroterion. In this case, however, one would have expected the closed front of the ridge-tile to have been cut out to suit the angle of the ridge, but this is not the case. One may also assume that the ridge itself stopped just before reaching the sima, leaving a sunk space between the latter and the acroterion, as is suggested by the funerary urn from Caere (No. 19) shown by figure 1 (p. XXVII); in this case the entirely closed front of the Camarina acroterion would be explained, but on the other hand the acroterion would hardly have been visible above the high edge of the sima.

⁹ Van Buren, *AFR*, p. 154 (13), fig. 73; Orsi, *Dedalo*, VI: ii, 1925/26, pp. 345 ff.

acroteria, have come to light at different places in Sicily and Magna Graecia,¹ but most of them are so broken that no certain conclusions as to their original shape and to the manner in which they were fastened to the roof can be made. Only for the Treasury of the Geloans at Olympia have we clear evidence, for in a corner piece of the sima of this building is a hole opening above, which apparently served for the insertion of a metal bar fixing an acroterion²; the lateral acroteria of the Treasury had the form of harpies or sirens modelled in the round, as is shown by the recently discovered head mentioned above (p. CII). Sometimes, however, the lateral acroteria were also applied to flat plinths which were fastened to the roof in one way or another, as is shown by two archaic winged female figures from Tarentum, which probably served as lateral acroteria of some small building, perhaps a funerary aedicula rather than an ordinary temple.³

The evidence for the pedimental decoration is still more fragmentary and uncertain than that for the acroteria. We know, thanks to the careful reconstructions made by Gàbrici,⁴ that the pediments of Temple C at Selinus were decorated with two enormous gorgoneia in relief, which occupied the centre of each pediment. We do not know, however, what sort of decoration, if any, filled the spaces on either side of the gorgoneia. The large gorgoneion from Gela⁵ was explained by Paola Montuoro⁶ as a plaque covering the end of the column, or ridge-pole, a function which is suggested both by its size, by the form of its upper edge, and by the two nail-holes that pierce it, and which is well in accordance with the authoress's theory of the pedimental decoration having been developed from the use of such plaques, which in the course of time were enlarged so as to occupy, finally, the whole centre of the tympanum, as in Temple C at Selinus.⁷ The fact, however, that at the archaic temple at Gela there were found fragments of four other, similar gorgoneia, is hard to reconcile with the use suggested.⁸ Darsow therefore explains the Geloan gorgoneia as metopes⁹; but the form of the gorgoneion, as restored, is not quite that of a metope. The fictile plaque from the temenos of the Athenaion at Syracuse,¹⁰ representing a running gorgon, has also been considered to have decorated a column end¹¹; in this case, however, the upper edge of the plaque is little suited for such a purpose.

There are numerous fragments of figured representations in relief, from Syracuse,¹²

¹ Van Buren, *AFR*, pp. 155 ff., Nos. 1—14. Cf. Darsow, *o. c.*, pp. 54 ff.

² *Olympia*, Textband II, p. 193, fig. 7.

³ Bartoccini, *NS*, 1936, pp. 196 ff., fig. 104, pls. XII and XIII.

⁴ Gàbrici, *Atti R. Acc. Palermo*, Serie 3, vol. 11, 1919; id., *MAL*, 35, 1933—35, cc. 196 f., pls. XXXII, XXXIII.

⁵ Orsi, *MAL*, 25, 1919, cc. 615, 618, fig. 210; Van Buren, *AFR*, p. 160 (1), fig. 78.

⁶ Montuoro, *l. c.*, pp. 312 f., fig. 25.

⁷ As to this theory cf. Darsow, *o. c.*, p. 93, note 129 (*contra*) and Gàbrici, in his recension of Darsow's book in *Gnomon*, 15, Heft 8, 1939, p. 431 (*pro*). Another theory of the origin of the pedimental decoration is advanced by Pallottino, in *RPA*, 8, 1931/32, pp. 187 ff., who starts from the application

of the old antithetic group of animals to the triangular space of the tympanum.

⁸ The possibilities suggested by Miss Montuoro, *l. c.*, p. 313, in order to explain the presence of so many gorgoneia of the same type are not very convincing.

⁹ Darsow, *o. c.*, pp. 58 ff.

¹⁰ Orsi, *MAL*, 25, 1919, cc. 614 ff., pl. XVI; Van Buren, *AFR*, pp. 158 f. (10), fig. 76. Mrs. Van Buren classifies this plaque as a lateral acroterion, but this is impossible on account of the nail-holes that pierce it; cf. Montuoro, *l. c.*, p. 313.

¹¹ Montuoro, *l. c.*, pp. 313 ff., fig. 26; Darsow, *o. c.*, pp. 56 f., 68 f.

¹² Orsi, *MAL*, 25, 1919, cc. 614 ff., figs. 215—222, pls. XVI and XVII; Darsow, *o. c.*, pp. 23 f.

Gela,¹ Rhegium,² and other sites, which have been thought to have formed part of pedimental decoration, but their state of preservation does not admit a reconstruction of the compositions; for several of them it is not even ascertainable whether they decorated temples at all. Similarly, for a number of fragments considered to have formed part of metopes³ decorated in relief there is no absolute certainty that this was really the case.⁴

A new type of sima makes its appearance in Magna Graecia in the VI century B. C. and is developed during the following century. The new type is distinguished above all by the regular use of palmette-and-lotus decoration, generally executed in relief, and by the introduction of lion's-head spouts ranged along the eaves. In the course of time the geison revetments associated with simae of this new type change their decoration and often assume more elaborate forms.

The earliest sima of the new style is probably that of the enneastyle temple at Paestum.⁵ This richly profiled sima presents a row of lion's-head spouts protruding from a fascia decorated with a painted chain of palmettes and lotuses of the type known from Selinus. To this sima belongs a geison revetment decorated with a double guilloche between cymatia with painted tongue-pattern. The development of the new type of sima may be followed in a number of specimens found at Caulonia. The earliest of these simae seems to be a specimen with rounded palmettes and simple lotuses in relief, above a maeander fascia, also in relief; in this fascia were round holes for the outflow of the rain-water.⁶ A more developed specimen has a close pattern of elongated palmettes and lotuses rising from double volutes, above a maeander fascia; the spaces between this and the volutes were left open for the outlet of the rain-water.⁷ A still more developed type has elongated palmettes and lotuses characterized by curved, pointed leaves; this sima also had lion's-head spouts.⁸ A further degree of development is represented by a sima with a close, elaborate palmette-and-lotus chain, crowned by a convex moulding with painted tongue-pattern and by an abacus with maeander; the lower maeander fascia is given up.⁹ The finest Caulonian simae of the type in question are those found on the Passoliera hill, which present a rich palmette-and-lotus chain executed only in paint, vigorously modelled lion's-head spouts, and a painted astragalos below the tongue-pattern.¹⁰ A corner piece and an obliquely cut section of this sima show that it continued up the gable rakes, meeting at the apex without any intermediate or crowning element. The overlapping edges of the rain-tiles were joined by means of a step-like give-and-take system. The most magnificent simae of this type are the well-known specimens from Metapontum,

¹ Darsow, *o. c.*, p. 15.

² Van Buren, *AFR*, p. 162 (6), Putortì, *RIGI*, 10, 1926, pp. 59—83, 102—104, with a colour plate.

³ Van Buren, *AFR*, pp. 162 f.

⁴ Cf. Darsow, *o. c.*, pp. 58 f.

⁵ Spinazzola, *Le arti decorative in Pompei e nel Museo Nazionale di Napoli*, (1928), pls. 1—3.

⁶ Orsi, *MAL*, 23, 1914, fig. 103; Van Buren, *AFR*, p. 92 (31), fig. 12. For the date and style of this and the following Caulonian simae, see Sâflund, in *SIR*, V: 1, 1939, pp. 77 ff.

⁷ Orsi, *NS*, 1922, p. 148, fig. 2; Van Buren, *AFR*, p. 90 (22), fig. 9; Orsi, *MAL*, 29: 2, 1924, cc. 438 ff., figs. 18, 19, pl. VII.

⁸ Orsi, *MAL*, 23, 1914, fig. 104; Van Buren, *AFR*, p. 92 (30), fig. 11.

⁹ Orsi, *MAL*, 23, 1914, figs. 101, 102; Van Buren, *AFR*, pp. 91 f. (29), 102 (27), fig. 29.

¹⁰ Orsi, *NS*, 1922, pp. 147 f., fig. 1; Van Buren, *AFR*, p. 93 (35), fig. 15; Orsi, *MAL*, 29: 2, 1924, figs. 13—17, pls. III—VII.

on which, however, the palmette-and-lotus chain again appears in relief.¹ To simae of this elaborate style belonged palmette acroteria, of which some fine examples were found at Caulonia.²

The new style is also characterized by a development of the geison revetments. The old guilloche pattern which still survived on the revetment from Paestum is soon replaced by more or less complicated maeander designs, painted or executed in relief. A revetment found with the above-mentioned terracottas on the Passoliera hill at Caulonia has a painted maeander pattern with rosettes in squares, between roll mouldings.³ Another, -shaped revetment from the same site retains the double guilloche, but above this is a maeander fascia with rosettes in squares, a bead-and-reel moulding, a moulded tongue-pattern, and an abacus with palmette-and-lotus chain.⁴ With the magnificent lion's-head simae from Metapontum were associated richly decorated geison revetments extant in two variants.⁵ Both variants are adorned with elaborate maeander designs, executed in relief on one variant, painted only on the other, and both are bordered with an astragalos and an egg-and-dart moulding above and with a painted leaf-and-dart ornament below; on the under side of the casings the double guilloche survives.

A richly developed system of fictile protective decoration executed in the new style is presented by the Doric temple at Casa Marafioti, Locri Epizephyrii. This temple, which is dated by Orsi in the second quarter of the V century B. C., had a geison revetment with maeander pattern in relief, recalling those from Metapontum.⁶ The pedimental sima had a graceful chain of palmettes and lotuses of developed form, surmounted by an egg-and-dart moulding and by an abacus with complicated maeander.⁷ The sections of this sima were joined by halving and were held in place by a tenon which projected from the underlying slabs and was inserted into a groove along the front edge of the sima. The lateral sima of the temple is remarkable in more than one respect.⁸ It may be considered as a combination of a lion's-head sima and a sima with simple openings in the floral pattern. Each section is decorated with a large hanging palmette in the middle, flanked by sprays of lotus flowers, all in relief; below the pattern is a flat border, representing the edge of the tile, above is a convex moulding and an abacus. Alternating with the palmettes are lion's-head protomai, but these did not serve as rain-spouts, for they are not pierced, but are worked separately and were attached to the sima by means of semi-cylindrical projections at their back, which were inserted into semi-circular openings between the sections of the sima. The heads, consequently, took the place of antefixes; the rain-water, on the other hand, escaped through triangular openings on either side of the palmettes. The units of the sima were not joined by halving but were held together by -shaped lead cramps at the top. The gable top was crowned by the

¹ De Petra, *Atti della R. Acc. di Archeologia, Lettere e Belle Arti, Napoli*, vol. 17, 1893—96, parte I, No. 5, pp. 1 ff., pl. I; Van Buren, *AFR*, pp. 93 f. (36, 37), figs. 16, 17.

² Orsi, *MAL*, 29: 2, 1924, cc. 443 ff., fig. 23, pls. IX, X; Van Buren, *AFR*, p. 160 (16).

³ Orsi, *MAL*, 29: 2, 1924, c. 441, fig. 20.

⁴ Orsi, *MAL*, 29: 2, 1924, cc. 442 f., figs. 21, 22, pl. VIII.

⁵ De Petra, *l. c.*, pls. II, III; Van Buren, *AFR*, pp. 114 f. (57, 58).

⁶ Orsi, *NS*, 1911, Suppl., p. 39, fig. 32; Van Buren, *AFR*, p. 115 (61), fig. 41.

⁷ Orsi, *NS*, 1911, Suppl., p. 39, fig. 31; Van Buren, *AFR*, p. 101 (24), fig. 28.

⁸ Orsi, *NS*, 1911, Suppl., pp. 55 f., figs. 42—44; Van Buren, *AFR*, p. 91 (26), fig. 10.

magnificent acroterion representing a youth mounted on a horse which is supported by a winged, recumbent sphinx.¹

Sometimes the sima takes on a maeander decoration instead of the regular palmette-and-lotus chain, and the tongue-pattern is substituted by other mouldings; while, *vice versa*, the palmette-and-lotus decoration is used for the geison revetments. Thus a sima from Hipponium has a crowded maeander pattern and an egg-and-dart moulding above.² The temple of Hera Lacinia at Croton had a similar sima, with lion's-head spouts, painted maeander fascia, and above this, astragalos, leaf-and-dart moulding, and abacus with maeander.³ The geison revetment also consisted of a maeander fascia surmounted by astragalos, egg-and-dart, tongue-pattern, and abacus.⁴ But in addition to this revetment there was another series of plaques decorated with palmettes and lotuses rising from a chain of ∞ -spirals.⁵ There were also fragments of palmette acroteria recalling those from Caulonia,⁶ and a cresting of Ionic palmettes and lotus flowers rising free from a fascia of long coiling stems.⁷ This cresting, which strongly recalls the fictile lateral simae from Olympia and Eleusis,⁸ had its place along the eaves, according to a fashion met with already in Temple C at Selinus. As an example of geison revetment with palmette-and-lotus decoration may further be cited a fine plaque from Medma, the main pattern of which is bordered above by a Lesbian cymation and by an abacus with painted maeander.⁹

As is shown by the selected examples, the simae and revetments of the new style are to be found especially in Magna Graecia. This does not mean however, as has been asserted,¹⁰ that Sicily did not receive those impulses which led to the introduction and development of the new forms and the new decorative patterns; only that in Sicily the simae of the new type were more frequently executed in stone, as is shown, e. g., by the magnificent painted stone simae from Selinus¹¹ and Himera.¹²

During the entire period in which the types of architectural terracotta revetment described above were in use there also existed a simpler form of revetment, which made no use of lateral simae but decorated the eaves with antefixes of different types. A considerable number of such antefixes have come to light both in Sicily and in Magna Graecia¹³; some of them, however, are so small that they seem to have belonged to modest shrines or to funerary aediculae¹⁴ rather than to temples of monumental proportions. The

¹ Orsi, *NS*, 1911, Suppl., pp. 39 ff., figs. 33—37; Van Buren, *AFR*, p. 154 (13), fig. 73; Orsi, *Dedalo*, VI: ii, 1925/26, pp. 345 ff.

² Orsi, *NS*, 1921, p. 483, fig. 13; Van Buren, *AFR*, pp. 92 f. (33), fig. 14.

³ Orsi, *NS*, 1911, Suppl., pp. 107 ff., fig. 87; Van Buren, *AFR*, p. 92 (32), fig. 13.

⁴ Orsi, *NS*, 1911, Suppl., p. 109, fig. 90; Van Buren, *AFR*, p. 114 (54).

⁵ Orsi, *NS*, 1911, Suppl., pp. 111 f., fig. 95; Van Buren, *AFR*, p. 117 (72), fig. 43. Orsi considered these plaques to have formed a frieze round the cella, inside the pteron.

⁶ Orsi, *NS*, 1911, Suppl., pp. 113 ff., figs. 96, 98; Van Buren, *AFR*, pp. 155 (18), 160 (15).

⁷ Orsi, *NS*, 1911, Suppl., pp. 113 ff., fig. 97; Van Buren, *AFR*, p. 95 (3).

⁸ Cf. p. C above.

⁹ Orsi, *NS*, 1913, Suppl., pp. 65 f., fig. 66; Van Buren, *AFR*, p. 117 (71), fig. 42.

¹⁰ Orsi, *MAL*, 29: 2, 1924, c. 483.

¹¹ Gábrici, *MAL*, 35, 1933—35, pls. XLIX—LXII.

¹² Marconi, *AMG*, 1930, pp. 41 ff., figs. 1, 33—35, 38, 42—43, 52—86, and colour plate opposite p. 112.

¹³ See the examples collected in Van Buren, *AFR*, pp. 137 ff., whose list is to be completed by those catalogued by Darsow, *o. c.*

¹⁴ This is shown to be likely by Bartoccini, *NS*, 1936, p. 198, for part of the architectural terracottas discovered at Tarentum.

antefixes generally have the form of a round or semi-circular plaque, usually somewhat larger than the diameter of the tile, and mostly bordered only by a thin rim, or unbordered. The tile is attached either to the upper part of the antefix, so that the lower portion of this hung free, or to the lower part, so that the upper portion projected above the tile; but there were never struts like those frequently used in Campanian, Latin and Etruscan antefixes. There are a few examples of antefixes decorated with palmettes or other motives executed only in paint,¹ but mostly the end cover has a decoration rendered in relief. The most frequent is the gorgoneion, which occurs in several variants, with or without tusks, beard, and encircling snakes, but always with a grinning mouth and pendent tongue.² There are further a number of antefixes representing silenic or female heads in relief.³ Earliest among them is a female head with »layer wig» from Metaurum.⁴ A female head-antefix from Medma is modelled in the round, which is unusual.⁵ From Medma also comes another almost unique type of antefix, showing, within a horseshoe-formed frame, a running silen with loin-cloth,⁶ recalling Ionic prototypes.⁷ A separate group is formed by a number of antefixes from Himera, representing gorgoneia, female and silenic heads, all executed in relief and surrounded by borders of short plastic tongues or of palmettes and scrolls.⁸ There are no parallels to these antefixes in Sicily or Southern Italy, but the types frequently occur in Campania, Latium, and Etruria.⁹

Most of the antefixes have been found sporadically and cannot be associated with any buildings or groups of revetments. The only elements that can be connected with roofs of the type in question are painted eaves-tiles. Such a tile, decorated with painted sea-monsters on the under side, is in the museum at Catania¹⁰; another, decorated with

¹ E. g., antefix with palmette from Syracuse: Orsi, *MAL*, 25, 1919, c. 673, fig. 247 = Van Buren, *AFR*, p. 149 (57); antefix with maeander design from Granmichele: Orsi, *MAL*, 18, 1907, c. 146, fig. 7 = Van Buren, *AFR*, p. 137 (1); fragment of antefix with recumbent lion above maeander border, from S. Mauro: Orsi, *MAL*, 20, 1910, c. 789, fig. 49. Cf. also the antefixes from Hipponium, Van Buren, *AFR*, pp. 24, 137 (2), which are decorated with a lion's head »in such low relief that the life-like effect depended entirely upon the strong colouring.»

² See the examples collected in Van Buren, *AFR*, pp. 137—144, Nos. 3—36, figs. 55—61, and the specimens added in the catalogue of Darsow, *o. c.* Note that the pieces Van Buren, *AFR*, pp. 138 (5 and 7), 142 (25), from Trinacia, Gela, and Syracuse, are central acroteria, or ridge-antefixes; cf. Montuoro, *l. c.*, p. 294 ff., figs. 5—17. An antefix almost identical with Van Buren, *AFR*, pp. 143 f. (32), fig. 60, from Tarentum, is published by Bartoccini, *NS*, 1936, p. 200, fig. 105. Cf. also the gorgoneion antefixes described by Putorti, *RIGI*, 10, 1926, pp. 100 ff., figs. 13—17.

³ Van Buren, *AFR*, pp. 144—147, Nos. 37—47, figs. 62, 63, pp. 147 f., Nos. 49—53, figs. 65, 66. To be added: an antefix from Medma, with the head of the homonymous nymph, described by Orsi, in *Campanie della Società Magna Grecia*, 1926—27, pp. 60 f., fig. 15; and two specimens published by Putorti, *l. c.*, pl. II: 16, 17. Note that the antefix Van Buren, *AFR*, pp. 148 f., No. 54, fig. 67, which is said to come from Metapontum, is in reality to be ascribed to Orvieto, where absolutely identical specimens have come to light; cf. below, p. 201, No. III: 2, and Pl. 76: 259.

⁴ Richter, *SSG*, p. 73, fig. 157.

⁵ Orsi, *NS*, 1913, Suppl., p. 68, fig. 74; Van Buren, *AFR*, pp. 148 f. (51), fig. 65.

⁶ Orsi, *NS*, 1913, Suppl., p. 68, fig. 73; Van Buren, *AFR*, p. 147 (47), fig. 64. A similar antefix from Catana, Van Buren, *AFR*, p. 147 (48).

⁷ Cf. Zahn, *AM*, 23, 1898, p. 53.

⁸ Marconi, *AMG*, 1930, pp. 161 ff., figs. 122—134.

⁹ Cf. the antefixes from Capua, Cumae, Pompei, Minturno, and Satricum discussed below, pp. CLXVII f.

¹⁰ Libertini, *Il Museo Biscari*, I, pl. C: 874.

palmette-and-scroll pattern, and with cross-ridges to hold the antefixes in place, was found at Reggio Calabria.¹

An almost unique type of revetment is presented by the temple at Cirò, excavated by Orsi and identified by him as the temple of Apollo Alaeus.² The temple was built of stone up to, and including, the horizontal geison above the triglyph frieze. Above this geison there was originally a second geison, horizontal on the long sides, raking on the gable sides. This geison was revetted with Γ -shaped terracotta casings decorated with two rows of *regulae* with *guttae*, smaller than those of the stone geison. The roof was covered with rectangular rain-tiles, halved at the overlapping edges and with curved-up side edges. The cover-tiles were of gable-roof form, with rounded undersides. There was no *sima* in a proper sense, but the edges of the rain-tiles, along the gable rakes as well as on the long sides, were adorned with a straight tongue-pattern in low relief. Along the eaves the cover-tiles were finished off with antefixes of a peculiar type, resembling a gable with curved rakes, and with *regula* and five *guttae* at the lower edge. At the four corners of the roof, and along the gable rakes, were square acroterion bases, moulded like the antefixes on two sides, and made in one piece with the rain-tiles.³ In the centre of each base was a square hole for the fastening of an acroterion; no fragment of these acroteria was discovered however. Similar acroterion bases have come to light at Caulonia.⁴ Orsi dates this type of revetment in the second half of the V century B. C.

In addition to the remains of this revetment there were also found a number of antefixes ascribable, on stylistic grounds, to the second half of the V century and to the following century.⁵ These antefixes probably decorated small buildings that may have stood in the neighbourhood of the temple. They represent gorgoneia, female heads, and silens' heads. Some of them reproduce types known from Tarentum.⁶ Since most of them are very blurred, we have apparently to do with casts taken from worn moulds or obtained by remoulding from other antefixes.

As to the question of how far the architectural terracotta revetments of Sicily and Magna Graecia betray influences from abroad, it may suffice here to recall a few main features that have been already pointed out in detail by others.⁷ The discovery at Gela of fragments of two disc-acroteria of Laconian type, belonging to a temple dated in the early VI century B. C., has led to the assumption that this temple had a revetment of pure Laconian type.⁸ This opinion, however, cannot be regarded as established, in view of the fact that no other elements characteristic of the Laconian system, such as curved rain-tiles or semi-circular antefixes, have been found either at Gela or on other Sicilian sites, while disc-acroteria are not an exclusive feature of the Laconian system, but also

¹ Orsi, *NS*, 1922, pp. 158 f., fig. 8; Van Buren, *AFR*, pp. 134 f. (12); Putorti, *l. c.*, p. 87, pl. II: 7, 7 bis.

² Orsi, *Templum Apollinis Alaei*, in *AMG*, 1932; for the terracotta roof see pp. 61—68, figs. 36—41, pls. VI—VIII.

³ This detail recalls the pyramid-shaped corner acroteria from Thermon, mentioned above p. XCV.

⁴ Orsi, *MAL*, 23, 1916, c. 782, fig. 46, c. 784, fig. 50; Van Buren, *AFR*, pp. 150 f. (1—3), fig. 69.

⁵ Orsi, *Templum Apollinis Alaei*, pp. 68—74, pl. IX.

⁶ Cf. a number of Tarentine antefixes published by Cultrera in *BA*, 21, 1927, pp. 323 ff., figs. 38—47.

⁷ Putorti, *RIGI*, 10, 1926, pp. 59 ff. (also in the periodical *L'Italia antichissima*, I, 1929, pp. 53 ff.); Hill and King, *Corinth*, IV: 1, pp. 7 f.; Darsow, *o. c.*, pp. 76 ff.

⁸ Darsow, *o. c.*, pp. 61, 76.

occur in the East (Larisa, Neandria)¹; the Geloan temple, moreover, was also decorated with large gorgoneia in relief,² a type of decoration that is foreign to the Laconian system.

The early sima from Granmichele is undoubtedly akin to Corinthian tongue-pattern simae. The Sicilian and South Italian revetments, however, developed along other lines than those followed by the Corinthian system. While this system developed towards a greater restraint in the use of elaborate forms and ornaments, abolishing the head antefixes and the lateral simae characteristic of its earlier stages of development, and adhering to the use of palmette antefixes set on plain eaves-tiles, in Sicily and Magna Graecia the architects and ceramists excelled in devising simae of elaborate forms and with complicated ornaments, which were used both for the pediment rakes and for the long sides, and even above the horizontal geison in the pediment. The practice of revetting the geisa with terracotta casings is a Sicilian and South Italian speciality, unknown to the Greek mainland systems, and the manner in which the rain-tiles are joined also differs from the Corinthian system.

The closest parallels to the Sicilian and South Italian revetments are to be found in the north-western part of Greece, in Aetolia and in Corfu, where, as has been pointed out above, Corinthian, Laconian, and Eastern types of terracotta revetment met and mingled.³ In this region we have met some characteristic features that occur again in Sicily and in Magna Graecia: the combination of Corinthian and Laconian tiles on the same roof, antefixes in the form of human, gorgons' or silens' heads, central acroteria with gorgoneia, and lateral simae with tubular rain-spouts. Of especial importance for the sake of comparison are the two simae from Corfu, with the resemblant specimen from Delphi, which, as has been pointed out above, betray influence from Ionian prototypes.⁴ In form and decoration these simae are principally akin to those used in Sicily and Magna Graecia during the earlier period: both types present an upper fascia in the form of a tongue-pattern, and a lower fascia with tubular rain-spouts, between which are isolated ornaments — in the examples from Corfu and Delphi, rosettes, in the western specimens, lozenges, rosettes, enclosed palmettes or other ornaments. And what is more, the pendant lower part of the large sima from Corfu and of the Delphian specimen, which apparently served for the revetment of the geison, evidently corresponds to the separate geison revetments of the Sicilian and South Italian temples, although its decoration of recurrent ~-spirals is different from the standard guilloche ornaments of the latter. The use of geison revetments of this type may have been introduced into western Greece from the East, where similar revetments were in use from at least the beginning of the VI century B. C. (Gordion, Ak-Alan, Larisa). In any case they are not inherent elements of the Corinthian system, not even in its earlier stages represented by the architectural terracottas of the temples at Thermon and Calydon, which had geisa of quite another type, consisting of heavy, projecting terracotta slabs curved on the under sides.⁵ The device of making sima and geison revetments in one piece seems to be a local peculiarity rather than an earlier stage in the development towards the geison casing of Sicilian type. That the geison

¹ Cf. above, pp. LXXXIII f.

² Cf. above, p. CVIII and note 5.

³ Cf. above, p. XCVIII.

⁴ Cf. above, p. XCVIII.

⁵ Cf. above, p. XCV and note 3; p. XCVI, and note 9.

revetment of the Corfu and Delphi type was also occasionally made as a separate unit, is shown by an $\sqcap$ -bent revetment with identical $\sim$ -spiral decoration found at Olympia.¹ The guilloche decoration typical of the Sicilian and South Italian geison revetments may perhaps have been taken over from the lower fascia of the tongue-pattern simae of the mainland, as is suggested by Darsow.²

A direct influence of the fully-developed Corinthian system is to be traced in the revetments of Temple C at Selinus and of some other Sicilian temples, which represent a later stage in the development of the Sicilian and South Italian system. The pedimental simae of these temples, with their two differently moulded fasciae decorated with addorsed palmette-and-lotus chains, and with their lion's-head rain-spouts at the corners, evidently took their pattern from the fully-developed Corinthian sima such as it is presented by some specimens from Corinth itself and by the Megarian Treasury at Olympia.³ The difference chiefly consists in the plastic tongue-pattern used to crown the Sicilian simae. The lateral, perforated anthemion-sima combined with these »Corinthian» pedimental simae is, on the other hand, to be considered as a Sicilian creation, and so is the horizontal pediment sima of Temple C, the decoration of which, consisting of palmettes and lotuses linked by curving stems and enclosed by two bead-and-reel mouldings, has however an unmistakable Ionic character.⁴ For this Ionian influence we have probably once again to look towards north-west Greece as an intermediary: we have already met at Thermon a sima with painted lotus-decoration of Ionian character,⁵ and from Acarnania comes a sima with palmettes and lotuses in relief rising from volute stems in which we have no doubt to see again Ionian influence.⁶

The Ionian influence at work in the decoration of Temple C at Selinus and in other similar revetments is especially obvious in the simae of the last-described type, the palmette-and-lotus chains of which have a quite Ionian character, and are very often, like the ornaments used in the East, executed in relief.⁷

¹ Cf. above, p. XCVII and note 12.

² Darsow, *o. c.*, pp. 83 f. Darsow, however, derives the geison revetment from Corinth, regarding the revetment-simae from Corfu and Delphi as representing an earlier stage in the development towards the Sicilian and South Italian geison revetment, and considering the separation of the two members, sima and revetment, to have taken place only in Sicily. There is no material evidence, however, that the Corinthian system included geison revetments of the type concerned; though certainly the γεῖσα Κορίνθια spoken of in the inscription concerning the construction of the Athenian walls in

306 B. C. (*IG*, II, 167) have been reconstructed as revetment plaques covering the ends of the rafters; cf. Caskey, *AJA*, 14, 1910, pp. 298 ff., pl. VI.

³ Cf. above, pp. XCVIII f.

⁴ Cf. the sima from Sardes referred to above, p. LXXXIII and note 7.

⁵ Cf. above, p. XCV and note 1.

⁶ Van Buren, *GFR*, p. 92 (82), fig. 2.

⁷ For the Ionian influence traceable in the architectural terracottas of Magna Graecia see Orsi, *MAL*, 29: 2, 1924, cc. 482 ff., and lately Säflund, in *SIR*, V: 1, pp. 77 ff.

CENTRAL ITALY.

While in the Greek world the use of architectural decoration of terracotta was very restricted after the archaic period, in Central Italy the employment of fictile architectonic revetments was extensive, not only in the archaic period, but for centuries afterwards. This may partly be explained as an instance of Italic conservatism, but is mainly due to the fact that, before the working of the marble quarries at Luna, Central Italy had no building material that could wholly replace the terracotta.

The architectural terracottas of Central Italy present a facies very different from those employed in the south of Italy, in Sicily, and in Greece. Certainly, the terracotta revetments of Central Italy are not homogeneous, as little as those of the Hellenic world. Campania presents several types of fictile architectonic decoration that are peculiar to that province alone, while on the other hand sundry schemes of revetment and decoration that are common in Etruria and Latium do not occur in Campania. This province, moreover, seems to have played the role of intermediary between south and north, being a territory in which forms and types derived from Sicily and Magna Graecia met and mingled with those developed, more or less independently, in Etruria and Latium.¹ Upon the whole, however, the Campanian architectural terracottas are akin to those of Latium and Etruria, and may therefore, for the present purpose at least, be considered together with these.

Before entering upon a synthetic description of the architectural terracottas of Central Italy, it will be advisable, however, to give some account of the techniques used for their manufacture,² and of the principles and criteria for their classification and dating.

The greater part of the architectural terracottas, that is all those elements which appeared on the temples in a large number of identical specimens, such as simae, crestings, antefixes, and certain revetment plaques forming continuous friezes, were made with the help of moulds. Moulds were probably also used sometimes for the making of acroteria, which certainly existed only in one or two examples but, owing to their exposed place, were often damaged and in need of being replaced.³ The plate-shaped disc-acroteria typical of Campania (p. CXCI) were made on the potter's wheel.⁴ Antefixes modelled entirely by hand, such as those from Veii (pp. 5 ff., Nos. 1—6, Pls. 1:1—2, 2:3—4, 3:5), are exceptional.

A considerable number of moulds, especially for antefixes, has come to light at different places in Central Italy. They are all made of fired clay similar to that used for the architectural terracottas. Those employed for antefixes without a shell usually have

¹ The architectural terracottas of the Doric temple at Pompei, which were discovered in the excavations of 1931, seem to present a combination of South-Italian and Etrusco-Italic forms, to judge from the remains of a pedimental sima and of a lateral sima with lion's head spout reproduced in Sogliano, *Pompei preromana*, pp. 98 ff., pl. XI, fig. 29.

² Cf. Deonna, *STC*, pp. 13 ff., and the literature there cited; Koch, *DC*, pp. 11 ff.

³ This seems to have been the case with the palmette acroteria from Civita Castellana (Lo Scasato, No. III:1, p. 136, Pl. 52:168) and Satricum (No. II:15, p. 474).

⁴ Koch, *DC*, p. 11.

the form of shallow dishes surrounded by a flat rim giving the outline of the cast and mostly corresponding in height to the thickness of the antefix to be moulded; sometimes, however, there is no rim at the bottom of the antefix. Cf. the specimens found at the Larger Temple on the Vignale plateau at Civita Castellana (pp. 99 f., a), b), and d), Pl. 32: 111, 113 left, 112) and a mould from Capua (Koch, *DC*, pl. XV: 6). A mould for antefixes showing the head of Juno Sospita, found at Civita Castellana (Vignale, *Larger Temple*, p. 99, c), Pl. 32: 113 right), has however no outer rim. The moulds for shell antefixes have a rounded convex form, with a deep hollow in the centre for the head. Cf. the moulds from Civita Castellana (Vignale, *Larger Temple*, p. 100, a—i), Orvieto (Belvedere, No. I: 6, p. 171, Pl. 63: 208; Sporadic Finds, No. IV: 4, p. 203, Pl. 73: 249),



Fig 12. Fragment of mould for open-work cresting.

and Vulci (No. I: 5, p. 215). The back of the moulds is usually plain and rounded, sometimes with simple, impressed ornaments¹; at the sides are often handles, in the form of impressions or projecting, unpierced ears.² The moulds for revetment plaques have the form of rectangular slabs into which the pattern is sunk.³

The clay was pressed into the mould and the back of the cast was smoothed, either by hand or, when absolute flatness was to be obtained, by means of a flat implement. When the relief was to be very high, as in the case of several head antefixes, the cast was hollowed at the back, in order to diminish its weight and to obtain even baking. When the mould had no rim, the edges of the cast had to be cut out, and in any case they had to be trimmed and smoothed with a tool. This was usually done with care, but there are examples of less careful trimming, for instance, the archaic silen-and-maenad antefix from Lanuvium and some of the large shell antefixes from the same site (Nos. I: 1—2, I: 5, pp. 420 ff., Pls. 130: 455, 131: 456). There are also examples of antefixes which have not been trimmed of surplus clay at the edges, but these are probably trials.⁴

¹ Koch, *DC*, p. 11, fig. 17.

³ Koch, *DC*, pp. 88 f., pl. XXVII: 3, 4.

² Cf. the fragments of a mould from Caere, p. 64, No. 1 = *StE*, 10, 1936, pl. XXVII: 1; and a fragment from Capua; Koch, *DC*, p. 54, fig. 64.

⁴ Koch, *DC*, pp. 39 f., pl. VII: 4.

A fragment of a mould for an open-work crestring, preserved in the Museo di Villa Giulia in Rome, seems to indicate that the crestings were made by pressing a layer of clay between two terracotta plaques, one of which carried the shallow pattern (Fig. 12). The units were apparently cut rectangular with a knife drawn along the lines scored in the mould. In the corner of the fragment is an oblong slit which probably corresponded to similar slits in the other corners of the mould; these slits may have served for the introduction of implements by means of which an equal distance between the two plaques was obtained. Since the portions corresponding to the openings in the crestring are not raised above the surface of the moulding plaque, the units of the crestring were apparently cast in the form of solid plaques, and the openings were made afterwards by hand, probably with the aid of a tin pattern-excisor like a paste-cutter. This procedure was no doubt necessary, because otherwise, should the crestings have been ready-made in the moulds, the casts could hardly have been removed without damage.

The moulds, and especially those from the archaic period, usually contain all details. The casts taken from such moulds therefore required very little retouching and are exactly identical. Free-standing parts, however, such as, for instance, the equine ears of the silen's head antefixes No. III: 7 from Caere (p. 49, Pl. 17: 52), were not given by the mould — apparently because in that case the casts could not have been removed — but had to be modelled free-hand afterwards; the silen's therefore have ears pointing in different directions, but are identical in all other details. On some archaic gorgoneion antefixes the tusks were made separately and set into holes bored in the corners of the mouth.¹ A silenic head antefix in the American Academy in Rome (Civita Castellana, Celle, No. II: 5, p. 91) has a hole at either temple, presumably for insertion of horns now lost, which thus transformed the antefix into a head of Achelous. In some cases metal ornaments seem to have been applied in the same manner.²

Sometimes two or more moulds were used for the making of one figure or group of figures. This method was employed for the moulding of the wonderful series of silen-and-maenad antefixes from Satricum (Nos. II: 13 a—I, pp. 470 ff., Pls. 147—149), the bodies of which appear in a restricted number of attitudes derived from as many moulds, while the heads were all made from the same two moulds and applied to the bodies differently, giving to the groups a surprising expression of variety. The arms and the attributes were modelled free-hand. A still greater variety was obtained by combination of moulding and free-hand modelling in a series of similar antefixes from Civita Castellana (Sassi Caduti, Nos. I: 3 a—q, pp. 109 ff., Pls. 37: 126, 38: 127), for here the heads, derived from two moulds, are also diversified by having different hair and beard, modelled individually by hand.

Sometimes moulds were used also for the manufacture of somewhat larger figures in relief, as is shown by three fragments of moulds found at Orvieto (Belvedere, No. I: 5 a—c, p. 171, Pl. 63: 205, 207). These moulds, however, are rather summary as regards

¹ Cf. Koch, *DC*, p. 12, pl. V: 7.

² Cf. Koch, *DC*, pp. 12, 97 f., fig. 126; and the head No. III: 1 from Palestrina (p. 376).

details of the body, such as toes, etc.; apparently because the forming of such details in the moulds would have made the casts adhere too strongly to the matrix. That, in spite of the summary form, the casts were not easily removed, is shown by the thick bosses at the edges of the moulds, which obviously served to receive the blows necessary for the removal of the casts. In later times the moulds were often less detailed than the archaic ones, and the casts were more or less carefully retouched.

The cover-tiles were usually applied to the antefixes in such a manner that a groove was made in the back of the latter, into which the tile was set and kneaded on to it by hand. The struts were fastened in a similar fashion. The nail-holes in the revetment plaques were marked in the moulds, either by round knobs¹ or by holes piercing the mould.² The nail-holes were apparently made before firing by thrusting a pin through the cast, either when it remained in the mould or immediately after it was removed. Sometimes the moulds also contained indications for the painter, in the form of incised lines leaving thin arrises on the surface of the casts, as is seen on some plaques from Caere (No. IV: 10, p. 59, Pl. 19: 62).

The artists and craftsmen devoted to the making of architectural terracottas were no doubt specialists united in schools, who executed fictile revetments for a great number of temples, both in their home cities and on other sites, whereby the same moulds were often used for the producing of terracotta ornaments of different temples. This explains the fact that antefixes and revetment plaques evidently derived from the same moulds are often found not only at different temples on the same site but also at very distant places. The most interesting example of this is given by a number of early figured frieze plaques, identical specimens of which have come to light at Velletri, Rome, and Veii (Figs. 13 and 14), attesting the renown and spreading of Veientine fictile revetments already before the decoration of the Capitoline temple by artists from Veii (cf. pp. LXXII, CL f., 335 f.). Other examples are given *passim* in the following.

The moulds were apparently preserved for long periods, not only for the purpose of making terracottas for new temples but also in order to make substitutes for damaged members of old revetments, which were often injured by storm and lightning and also, sometimes perhaps, by the warping of the timber. Sometimes a mould was used even when damaged, as is seen from some fragments of revetment plaques from Ardea (Acropolis, No. III: 7, p. 444), on which a blurred line running across the pattern implies that the mould was cracked; cf. Minturno, Capitolium, No. II: 4 (p. 481).

The loss of a mould, or its becoming too worn by usage, had to be remedied — when the whole set of fictile decoration derived from it was not discarded — by making a new mould as similar to the old one as possible. The simplest manner in which this could be accomplished was to make a new matrix over one of the old casts, a method that was extensively practised for the producing of fictile votive offerings.³ A necessary drawback to this procedure was however that the casts from a mould obtained in this manner were less distinct and considerably smaller than the original ones, on account of the shrinkage in the furnace, both of the new mould and then of the casts taken

¹ Koch, *DC*, p. 12, pl. XXVII: 4.

² Koch, *DC*, p. 12, pl. XXVII: 3.

³ See E. Jastrow, *Abformung und Typenwandel in der antiken Tonplastik*, in *SIR*, V: 1, 1939, pp. 1 ff.



Fig. 13. Fragments of revetment plaques from Veii, Rome, and Velletri, derived from the same mould.
 1) Rome, Palatine, No. I: 5; 2) Rome, Forum, No. I: 7; 3) Velletri, No. I: 2; 4) Veii, Sporadic Finds, No. 1;
 5) Velletri, No. I: 2.



Fig. 14. Fragments of revetment plaques from Veii, Rome, and Velletri, derived from the same mould.
 1) Velletri, No. 1: 3; 2) Veii, Sporadic Finds, No. 2; 3) Rome, Palatine, No. 1: 4.

from it. Because of this the method could not be so well used for the making of revetment plaques, terminal tiles, and crestings which were to replace damage units and join closely to the old ones. In the case of antefixes, on the other hand, for which a somewhat diminished size had no technical and aesthetic disadvantages worth mentioning, the method was apparently often practised. Several pieces of the architectural terracottas from the temple at Cirò are evidently obtained by remoulding from Tarentine prototypes (cf. above, p. CXIII). A circular gorgoneion antefix from Tarentum appears in two specimens different in size only, of which the smaller is probably derived from the larger by remoulding.¹ Other examples are given by Campanian antefixes.² A number of silen's and maenad's head antefixes from Civita Castellana (Vignale, Larger Temple, Nos. I: 3 and I: 4, pp. 95 f., Pl. 29: 102, 103) appear in two sizes: the larger specimens have clear-cut features and are carefully painted, while the smaller ones are blurred and uncoloured; the latter are no doubt substitutes made by remoulding.³ The same is true of a number of small *πρόνια θηρῶν* antefixes from the temple at Alatri, which are identical in all except the size with the larger antefixes from the temple (Nos. 3 and 4, p. 392, Pl. 118: 419, 420). Careful measurements of other identical antefixes would probably reveal still other cases of remoulding.⁴

Those parts of the architectural terracotta decoration that were not to be repeated in several identical specimens, such as pedimental figures and certain figured friezes and revetment plaques, were generally modelled by hand. Figures of some size were usually modelled hollow to diminish the weight and make a thorough and even firing possible.⁵ Above at the back such figures have generally a hole to let out the steam created in the interior during the baking. Sometimes pedimental figures were made in two pieces, apparently to facilitate the firing; cf. figure No. I: 1, Lo Scasato, Civita Castellana (pp. 125 f., Pl. 46).⁶ The figures of continuous friezes composed of several relief plaques were often distributed over two plaques, in so far that an outstretched arm or leg may be severed from the figure and applied to an adjoining plaque; cf., for instance, the frieze from Vetulonia (Nos. 1—16, pp. 240 ff., Pls. 83: 293, 84: 294—97) and that from Civita Alba (Nos. II: 1—II: 15, pp. 301 ff., Pl. 101: 360—65). When the heads of relief figures are modelled wholly in the round they are often secured to the bodies by a pin piercing the neck; cf. the fine heads from Arezzo (Nos. I: 1—I: 5, II: 1—II: 2, pp. 268 ff., Pls. 89: 318, 319, 90: 321—324) and some frieze figures from Vetulonia (Nos. 1 and 3, pp. 240 f., Pl. 84: 294, 295). There are some rare examples of terracotta figures with inlaid eyes, viz., three fragmentary heads from the Via Appia Nuova, Rome (Nos. 2—4, pp. 361 f.,

¹ Jastrow, *o. c.*, pp. 16 f., fig. 5.

² Koch, *DC*, p. 29, pl. V: 2, 4.

³ Ducati, *SAE*, p. 250, thinks that these antefixes adorned the horizontal roof of the pediment, the larger specimens having been placed in the centre, the smaller ones at the sides; but there is no evidence for this.

⁴ The two moulds from the Vignale plateau at Civita Castellana cited by Miss Jastrow (*o. c.*, p. 16, note 4) are however not relevant, for they produced

maenad's head antefixes of two different types; cf. below, p. 100, e) and g), and Pl. 30.

⁵ For the technique of making life-size and colossal terracotta statues, see F. Binns, in G. M. A. Richter, *Etruscan Terracotta Warriors in the Metropolitan Museum of Art* (*The Metropolitan Museum of Art, Papers*, No. 6, 1937), pp. 12 ff.

⁶ Cf. also the Caeretan terracotta sarcophagus in the Museo di Villa Giulia: Della Seta, *VG*, p. 119, pls. XXXII, XXXIII; Ducati, *SAE*, pp. 239 ff., figs. 250, 251; Giglioli, *AE*, pls. CXVII—CXIX.

Pl. 109:391) and some heads of warriors and horses from Satricum (Nos. II: 2 a, b, f, pp. 462 f., Pls. 142, 143: 491); the eyes, however, are in all cases lost.¹

The clay of the architectural terracottas of Etruria and Latium is usually very coarse and, upon the whole, similar to that of the Campanian terracottas. Apart from local variations, three main types of clay may be distinguished, each of which is characteristic of a certain period. The earliest terracottas, which on the basis of stylistic criteria may be ascribed to the late VII century and the first half of the VI century B. C., are made of a very coarse clay mixed with volcanic particles, among which abound black crystals of augite; the clay is very hard-fired and usually deep red or reddish-brown in hue, although the breaks sometimes show a dark greyish interior, owing to insufficient oxidizing. The terracottas of later periods, from the second half of the VI century to about the III century B. C., are also made of a coarse clay, which is gritty, mixed with particles of augite and mica, and with brown lumps of pozzolana,² but not so hard-fired as the earlier terracottas and much lighter in hue, yellowish-grey, yellowish-red, or reddish-grey, and often light grey in the breaks. Finally the quite late, II—I century terracottas are mostly made of a reddish or yellowish-red, well levigated clay, which contains only some brown lumps of pozzolana and generally is very hard-fired, so that the pieces give a metallic sound when struck.

Whether the foreign particles are natural ingredients of the clay, which must then have been used in an unpurified condition or almost so, or whether they were admixed on purpose is not quite clear. In either case they evidently served to prevent cracking, to diminish shrinkage, and to avoid distortion during the drying and baking. The fact, however, that terracottas from widely distant sites seem to contain about the same quantity of such particles, makes it more probable that they were purposely mixed with the clay and that we consequently have to do with a practice based on ancient experience.

The terracottas were generally covered with a slip or engobe of purified, fusible clay. The engobe of the terracottas here concerned is however usually very thin and seldom conceals the rough surface of the underlying coarse clay. According to Koch,³ the engobe was applied after the terracottas had undergone a preliminary firing, whereupon they were painted and exposed to a second firing; this on account of the fact that the engobe is usually lighter in hue than the clay mass, which would be explained by its having undergone only the second, slighter, firing. As to the double firing, however, Dr. Gisela Richter points out⁴ that »the engobe would be much more easily and safely applied to the clay in leather-hard condition. If applied after firing we should expect extensive flaking and crazing.» The lighter hue of the engobe may perhaps also be due to the levigation of the clay or to admixture of foreign matter. This question, as well as those concerning the quality of the clay and the nature of the colour-stuffs, can be definitely answered only by a great number of technical tests and chemical analyses.

¹ Cf. Deonna, *STC*, p. 26; Rizzo, *BC*, 39, 1911, p. 31, note 1. Another example of terracotta figures with inlaid eyes is given by the Caeretan sarcophagus just cited.

² Some authors consider the brown lumps as

crushed pottery, and an admixture of such particles may sometimes have been made; cf. Binns, *l. c.*

³ Koch, *DC*, p. 12.

⁴ Richter, *BMMA*, 32, No. 6, 1937, p. 151. The same opinion is expressed by L. Kjellberg, *Larisa*, p. 19.

The polychromy of the Etruscan and Latin architectural terracottas varies considerably according to their date. The basic colours, however, are always white, black, and red. These are seldom quite pure. The white, which is generally used as ground colour, usually has a more or less creamy hue. The black is often a deep bluish-black or violet-black. The red appears in two main varieties: a dark red of crimson or purple tint, and a lighter red of vermillion tone. In addition to these colours there appears, already in the VI century B. C., a dark and a light blue, a maroon-violet, a light rose, and, very sparingly, green and ochre. Yellow does not appear before the IV/III century B. C. The earlier terracottas, and especially those from the archaic period, present very chaste and clear colour-schemes, chiefly restricted to the three main colours of white, black, and red, while the late terracottas are often distinguished by a tasteless variegation. The background of the relief plaques is generally painted in dark colours — black, bluish-black, dark red — while the raised parts are picked out in lighter colours. Some of the early figure friezes, however, such as those from Caere (Nos. I: 1, I: 2, I: 3 d, pp. 15 ff., Pls. 4: 6—9) and Velletri (Nos. I: 1—6, pp. 409 ff., Pls. 126—128), have a light background, cream, reddish, or light blue. In archaic times there are several examples of conventionally coloured figures: blue horses with red manes and tails, or *vice versa*, or even horses with differently coloured legs; cf., for instance, the riding amazons from Caere (Nos. II: 20 a—f, pp. 43 ff., Pls. 12—13) and a fragment of a painted plaque from the same site (No. II: 1 h, i, pp. 25 f., Pl. 8: 22, 23). In all times the flesh of male figures is coloured deep red, while that of female ones is white, cream, or, sometimes, rose. Sometimes the cheeks of female heads are shaded in red, and in later times yellow hair is sometimes diversified with violet stripes.

The colours were applied with brushes. In the case of terracottas executed in relief the painter was guided by the raised design, but sometimes additional indications were provided by scores in the moulds leaving thin arrises on the cast (cf. above, p. CXIX). While the purely ornamental parts of the decoration, and the flesh, eyes, lips, hair, and beard of human figures allowed little or no variation, the painter was permitted to diversify the designs on subordinate surfaces, such as the bases of the antefixes, and on dresses, diadems, ear-rings, and other accessories. Geometric designs adorning flat surfaces, such as those of eaves-tiles and simae, were generally constructed by means of mechanical devices and were drawn on the wet clay surface with a stylus making slightly incised lines which served as guides to the painter. Maeander and zigzag patterns were generally painted over a network of such lines; guilloches were constructed with the aid of compasses; circles were often made by fastening the brush to one leg of the compasses.

The greater part of the architectural terracottas from Central Italy presents a well-preserved polychromy, or at least clear traces of the colouring. This is explained by the fact that the colours were generally applied before firing and were thus fixed and intimately connected with the clay in the furnace. It is true that some of the earliest figure friezes, from Veii (Piazza d'Armi, p. 8), Tuscania (pp. 73 ff.), Poggio Buco (pp. 77 ff.), Vignanello (p. 150), Rome (pp. 363 f.), and Velletri (pp. 409 ff.), have lost most of their polychromy, but this may be due to deficiencies of a technique still in its infancy. The later archaic terracottas are generally distinguished by a well-preserved

and brilliant polychromy, testifying a high degree of technic experience and knowledge, which was left to later generations of clay moulders and painters. Only in the III/II century B. C. does the technique begin to decline, as is seen both from a less careful moulding and painting, and from the fact that the colours are less well preserved and often have entirely disappeared.¹ The late, II/I century terracottas were evidently coloured after firing; the colours are therefore largely washed off, and the traces that remained at the discovery of some pieces have generally vanished for light and air.²

The architectural terracottas of Etruria and Latium are generally decorated in paint only on the direct show-faces. The roofing-tiles are generally uncoloured, except for the ridge-tiles and the underside and front edge of the eaves-tiles. Rain-tiles decorated in paint on the upper side have hitherto come to light only at the temple of Dea Marica at Minturno (No. I: 7, pp. 487 f.); these, however, like so many other members of the revetment of this temple, were either made by Campanian craftsmen working in Latium, or imported from the neighbouring Campania, where such tiles were in use. The simae, antefixes, and figures crowning the pediments are generally uncoloured at the back. Some acroteria, however, are decorated also at the back: the one from Sassi Caduti, Civita Castellana (No. I: 1, pp. 107 f., Pl. 36: 124) has a simple colour sketch at the back, and the ridge backing the Eos and Cephalus acroterion from Caere (No. II: 16, pp. 36 f., Pls. 11: 40, B: 1) has a spiral design; a sima from Satricum (No. II: 23, p. 476) has painted rectangles on its back.

The members of a set of terracotta revetments which were to join closely in a series, such as ordinary tiles, terminal tiles forming simae, and revetment plaques, were sometimes marked with incised or painted numerals or other signs indicating the exact place of each member in the series. Terminal tiles and revetment plaques were usually marked on the top surface — the former sometimes also at the back above — mostly with two numerals corresponding to the numerals of the adjoining units on either side; cf., for instance, the figured sima from Palestrina (No. I: 1, p. 373 f., Pl. 115: 406), revetment plaques from Civita Castellana (Sassi Caduti, Nos. I: 17, I: 19, pp. 114 ff., Pls. 42: 137, 138, 43: 141), and other plaques from Satricum (No. I: 5, p. 459, Pl. 139: 488; Nos. II: 16, II: 17, pp. 474 f., Pls. 150: 513, 151: 515). The rain-tiles were marked on the upper side; fragments of tiles found at Civita Castellana (Lo Scasato, No. III: 6, pp. 138 ff., Fig. 26) indicate that each tile had two numerals, indicating a series and the number of the tile in the series.

The practice of numbering the terracotta units, which is also recorded in Campania,³ was evidently derived from Greece or from the Greek colonies of Sicily and Magna Graecia, where similar indications were customary.⁴

Vitruvius in Book III, 3, 5 (cited above, p. XLIX) mentions as a characteristic

¹ This is the case, for instance, with the terracottas of Group III from Lo Scasato, Civita Castellana (pp. 136 ff.) and the terracottas from Alatri (pp. 390 ff.).

² Cf. antefixes Nos. III: 1 and III: 2 from the temple in Contrada Celle, Civita Castellana (p. 92, Pl. 27: 97, 98).

³ Cf. Koch, *DC*, p. 92.

⁴ Cf. the sima from Calydon spoken of above, p. XCVI, and further: *Olympia*, II: 2, p. 194, fig. 9; Orsi, *MAL*, 20, 1910, cc. 779 f., fig. 42; *MAL*, 25, 1919, c. 647, fig. 227; *MAL*, 29, 1923, cc. 448, fig. 25; Buschor, *Die Tondächer der Akropolis*, I, pp. 19, 29, fig. 34.

feature of the Etrusco-Italic temples that their gables were adorned with *signa* of burnt clay or of gilded bronze. While the first-mentioned kind of temple decoration is manifested to us by innumerable remains of architectural terracottas, the remnants of architectonic ornaments of bronze are extremely rare, and consist only of some fragments of plain bronze tiles and decorated revetments, found at the sanctuary of Diana Nemorensis and at Palestrina. Both the tiles and the decorated revetments consist of thin sheets of bronze which were fastened to the wood-work with nails. The decorative designs, executed in repoussé, are identical with those used for the terracotta plaques. One of the fragments from Nemi (p. 383, Fig. 35) shows a row of small palmettes and discs under a series of S-spirals, a pattern which makes it possible to identify it as the lower border of a plaque decorated with the common design of two addorsed palmettes and two S-spirals placed diagonally (cf. the plaques from Lo Scasato, Civita Castellana, No. III: 10, Pl. 53: 172). Another bronze fragment from Nemi (p. 384) formed part of an open-work cresting of the type illustrated, for instance, by a terracotta cresting from Lo Scasato (No. III: 5, Pl. 54: 173). The fragments from Palestrina (p. 379, Pl. H: 2) consist of two bronze feathers of uncertain use, a strigilation of usual type, and portions of a sheet decorated with the common design of palmettes in two rows, circumscribed by a serpentine band (cf. plaques No. III: 9 from Lo Scasato, Civita Castellana, Pl. 53: 171). As is seen from the comparisons, none of these bronze revetments antedates the IV century B. C.

The scantiness and comparatively late date of these revetments do not necessarily imply, however, that the use of bronze for architectural decoration was exceptional and not introduced until the IV century B. C. The scantiness is easily explained by the reasonable assumption that the costly bronze revetments were recast, either in the form of new revetments, when the temples were repaired, or in the form of other bronze objects, when temples were abandoned or rebuilt wholly in stone; while the terracotta revetments, when discarded, were of no practical use, except for the ordinary roofing tiles (cf. below, p. CLII). It is probable, however, that bronze revetments, on account of their expensiveness, were less common than terracotta decoration. The discovery of leaden tiles and revetment plaques at the temple at Cascia (pp. 321 f.) shows that sometimes a cheaper metal than bronze was employed.

There is no direct evidence to show at what time bronze was first employed in Central Italy for protective temple decoration. We know that in Greece bronze was occasionally used for temple decoration at an early period (cf. above, p. LXXVII). We hear from Pliny that the Capitoline temple in Rome, when rebuilt by Catulus, was covered with tiles of gilded bronze, which was not approved of by all Romans of that time.¹ On account of this it has been alleged that the use of bronze revetments came into use, as a new luxury, only in the I century B. C.² and that no other temples could have been decorated and revetted in this manner before the Roman Capitolium. This conclusion, however, is not cogent, and is contradicted by the bronze revetments from Nemi and Palestrina, which, on the basis of the above comparisons, must be ascribed to the IV—III century

¹ Pliny, *NH*, XXXIII, 18. Cf. below, pp. 340, 384, note 1.

² Barnabei, *NS*, 1895, pp. 431 ff.; cf. below, p. 384, note 1.

B. C. We have, moreover, literary evidence for the use of temple revetments of bronze at about the same time. Pliny relates that Cn. Flavius, aedile in 304 B. C., erected an *aedicula aerea* on the Graecostasis and set up an inscription on it, indicating that the shrine was built 204 years after the dedication of the Capitoline temple.¹ There is no reason to doubt the reliability of the text, as Beloch did²; we may rather imagine this aedicula as a shrine revetted and decorated with ornamented bronze sheets like those from Nemi and Palestrina. In my opinion, moreover, it is possible to trace the use of architectural decoration of bronze in Central Italy still farther back, and, to be precise, to the second half of the VI century B. C. I venture this opinion on the basis of the form of some characteristic decorative elements which make their appearance among the architectural terracottas at about that time, namely, the open-work curtains suspended from the edges of the eaves-tiles, and the crestings à-jour. Curtains such as the specimens from Caere and Lanuvium spoken of below have an unmistakable resemblance to contemporary Etruscan bronze works (Caere, No. II: 6, Pl. 8: 27; Lanuvium, No. I: 15; cf. pp. CLVIII, CLIX, note 2). These curtains — still less the graceful open-work crestings, made, as it were, of slender, hemmed bands (cf. the examples cited on p. CLXXXIX) — can hardly have been designed, originally, to be executed in terracotta, which is not a suitable material for such delicate forms, but only in metal; they were conceived as metal ornaments, and copied in burnt clay.³ Influence from bronze technique is often manifest in Etruscan terracotta sculpture.⁴

A characteristic feature of the Etrusco-Italic architectural terracotta revetments is the so-called *menisci* (μηνίσκοι), that is, pointed rods or forks of bronze which were fastened into holes bored in the tops of simae, crestings, acroteria, antefixes, and pedimental figures, and which served to prevent birds from perching upon these members and soiling them. The use of these contrivances was evidently introduced from Greece, where *menisci* were employed to protect both terracotta revetments (cf. above, p. XCVI) and marble sculpture.⁵ The *menisci* used in Etruria and Latium were often three-pronged, as is seen from an antefix from Caere which, when found, retained a bronze trident set in a hole bored into the top of the strut behind the shell (No. IV: 5, pp. 56 f., Pl. 20: 65, and Fig. 15), and from a number of similar *menisci* found at Nemi.⁶

The classification and dating of the architectural terracottas of Central Italy has to be based mainly on stylistic and technical criteria. External criteria, in the form of

¹ Pliny, *NH*, XXXIII, 19; cf. Livy, IX, 46, and Platner-Ashby, *TDR*, p. 138.

² Beloch, *RG*, pp. 35 f., note 1: Ein »eherner Tempel« ist Unsinn.

³ Borrmann, *GB*, pp. 186 f., derives the Etrusco-Italic terracotta decoration from a supposed original revetment of wooden boards. It is not impossible that decorated wooden boardings may have preceded and to a certain degree influenced the terracotta revetments, and it cannot be denied that certain terracotta friezes with free-hanging, cut-out edges resemble the wooden edgings to the roofs of Swiss and Tyrolean timber houses. In the case of

the above-mentioned elements, however, the form points decidedly to bronze, not to wooden, prototypes.

⁴ Cf., with regard to the Caeretan terracotta sarcophagus in the Villa Giulia, Savignoni, *MAL*, 8, 1898, cc. 532 f.; Ducati, *SAE*, p. 241.

⁵ Cf. Rayet, *Monuments de l'art antique*, I, p. 3, pl. XVIII; Kabbadias, *EA*, 1886, p. 75; Studniczka, *Jdl*, 2, 1887, pp. 140 f.; Helbig, *RM*, 2, 1887, p. 149; Petersen, *AM*, 14, 1889, pp. 233 ff.; Lechat, *BCH*, 14, 1890, pp. 337 ff.; Collignon, *HSG*, I, p. 350, pl. I.

⁶ Morpurgo, *MAL*, 13, 1903, cc. 327 ff., figs. 38, 44, 71.

stratigraphical or other archaeological evidence, is generally lacking, except for the late terracottas from the Republican forum of Minturnae (p. 479) and, to a certain degree, the terracottas found in the Contrada Lo Scasato, Civita Castellana (p. 123). For a great part of the terracottas, moreover, information as to site and circumstances of their discovery is incomplete or lacking, because these terracottas have come to light in excavations undertaken without scientific purpose or of which no adequate reports have been published. But even in the case of terracottas that have been found in regular excavations and are ascribable to certain buildings, the classification and dating is often



Fig. 15. Antefix from Caere (No. IV: 5), with meniscus.
(From *Monum. d. Inst.*, Suppl., pl. II: 3).

difficult, because the temples were often rebuilt and repaired, and the fictile revetments were still oftener entirely or partially renewed. The terracotta fragments from a temple site therefore often belong to different revetments that may have decorated different temples or replaced one another on the same edifice. And even when the bulk of the terracottas is clearly divisible into groups ascribable to certain periods, the ascription of certain pieces to certain groups, and the precise dating of pieces and groups, may often be subject to doubt and difficulty: because all pieces of a group are not necessarily quite contemporaneous; because certain elements of a revetment present few or no stylistic criteria; and because certain decorative designs were retained and repeated for long periods. As examples of all this may be cited a number of revetment plaques from Civita Castellana (Sassi Caduti, No. I: 19, pp. 115 f., Pl. 43: 141), decorated with a palmette-and-lotus design of a type that makes it necessary to ascribe the plaques to a date later than the bulk of terracottas included in the group. Further, the pattern

appears identical on another series of plaques from the same site (Sassi Caduti, No. III: 2, p. 119, Pl. 43: 142), but here combined with other ornaments which, in connexion with technical peculiarities, betoken these plaques as substitutes and imitations of the former. The most striking examples of repetition are however provided by the successive revetments of the temple on the acropolis of Ardea (pp. 439 ff.), where certain types of decoration were maintained and repeated from the V and IV centuries to the I century B. C., so that only a close observation of differences in clay and workmanship, colouring and baking, and other *minutiae* made it possible to classify the fragmentary material into different groups ascribable to different periods.

The fundamental classification of the architectural terracottas of Etruria and Latium was made by Della Seta in his masterly survey of the Etrusco-Italic temples and their protective decoration inserted into his catalogue of the Museo di Villa Giulia in Rome.¹ Della Seta distinguishes three periods in the development of the Etrusco-Italic architectural terracotta decoration: a first period comprising the decennaries about the middle of the VI century B. C., and characterized by strong influence from Ionian art; a second period comprising the last decennaries of the VI century and most of the first half of the V century B. C., and characterized by dominant influence from Ionic-Attic art; and a third period comprising the last decennaries of the IV century, the entire III century, and part of the II century B. C., and characterized by dominant influence from the art emanating from the schools of Scopas, Praxiteles, and Lysippus, and of Hellenistic art.

This classification, which has been generally adopted by subsequent writers on the matter,² is undoubtedly a natural and well-founded one, being based mainly on the appearance and disappearance of certain architectonic elements and decorative designs which formed conspicuous and characteristic ingredients of the terracotta revetments of the single periods. Thus, the fictile revetments of the first period are characterized above all by the extensive use of figured friezes in low relief, of lateral simae with rain-spouts, and of antefixes in the form of heads without decorative frame. Those of the second period are distinguished by the disappearance of the figured friezes and their replacement by friezes of pure ornaments, mostly in the form of pendent palmettes and lotuses, by the abolishment of the lateral simae, and by a richly developed figure decoration in the form of head antefixes surrounded by ornamental frames, antefixes, acroteria, and other crowning elements in the form of whole figures or groups of figures, and *columen* and *mutuli* plaques with figured scenes in relief. The revetments of the third period, finally, are characterized above all by the introduction of pedimental figures and by the appearance of new decorative patterns which take the place of the earlier ornaments and survive as long as fictile architectonic decoration is used.

Della Seta's classification, and the general picture of the Etrusco-Italic temple revetments drawn by him and others, need however to be somewhat modified in the light of later discoveries and on the basis of an examination of a larger material. Thus, a stylistic comparison of the figured friezes of the first period shows that they are not to be placed *en bloc* about the middle of the VI century B. C., but that some of them

¹ Della Seta, *VG*, pp. 120 ff.; cf. *id.*, *IA*, pp. 174 f.

² Cf. Ducati, *EA*, II, pp. 71, 95 f.; *id.*, *SAE*, pp. 97, 241 f., 383 f., 431 f.

certainly belong to the end of the VII century, while others may descend one or two decennaries into the second half of the VI century B. C. (cf. p. CXLIII f.). Further, the *hiatus* between the middle of the V century and the middle or last decennaries of the IV century B. C., which, according to Della Seta and others, represents a period of stagnation in which no influence of Hellenic art, then at its apogee, reached Etruria and Latium, and in which no temples were erected in these regions, is partly filled by the architectural terracottas from Orvieto, which are to be ascribed to a somewhat earlier date than hitherto admitted (cf. pp. CCXIV f., 164 f.). The use of fictile temple decoration, finally, was not abolished in the II century B. C. but continued in and beyond the following century, as is shown by the terracottas from Ardea, Minturno, and other sites.

The stating of these facts means that the third period is extended over more than four centuries, during which the ceramists of Central Italy were influenced by Greek art at very different stages of development, as is shown above all by the different character of the fictile pedimental groups ascribable to these centuries. Since, however, during this long time the system of architectural terracotta decoration underwent no essential changes, and a natural and indisputable division of the material is hardly possible, it seems more reasonable to treat the terracottas ascribable to these centuries together than to attempt a division which must necessarily be more or less arbitrary.

In the following synthetic exposition, therefore, the entire terracotta material from Etruria, Latium, and adjacent territories, which is described severally in the Catalogue, is ascribed to three periods, of which the first reaches from the late VII century to and into the second half of the VI century B. C.; the second from the last decennaries of the VI century to about the middle of the V century B. C.; and the third from the last decennaries of the V century B. C. to about the middle of the I century B. C. In this exposition regard is also had to the Campanian terracottas — chiefly found at Capua, Cumae, and Pompei — which mainly belong in the second and the later part of the third of the mentioned periods.

PERIOD I.

(Late VII century — second half of VI century B. C.)

The earliest architectural terracottas brought to light in Central Italy consist to a large extent of square or rectangular plaques decorated with figured motives executed in low relief enhanced by painting. The plaques were made in series by means of moulds and are regularly pierced by round nail-holes, showing that they were attached to the wood-work of the temples which they once adorned. A great number of such relief plaques, more or less complete, have come to light at different places in Etruria and in Latium, while from Campania only one single fragment is known.

The chief motives used for the decoration of these revetment plaques are the following:

- 1) Animals: from Poggio Buco (No. 4, p. 78, Pl. 25: 89), Rome (Forum Romanum, Nos. I: 5, I: 8, p. 333, Pl. 105: 375), and Satricum (No. I: 1 d, p. 457).

- 2) Horsemen: from Caere (Nos. I: 2 a—c, pp. 17 f., Pl. 5: 10—12; No. I: 3 d, p. 19), Tuscania (No. 5, p. 75), Poggio Buco (No. 5, p. 78, Pl. 25: 90), Vignanello (No. 1, p. 150, Pl. 57: 188), Rome (Palatine, No. I: 6, p. 329, Pl. 104: 370, upper row, left; Forum Romanum, Nos. I: 3, I: 4, pp. 332 f., Pl. 105: 373, 377; Capitolium, No. I: 6, p. 342; Sporadic Finds, No. I: 1, pp. 363 f.), Velletri (No. I: 4, p. 411, Pl. 127: 445 left, 446), and Satricum (Nos. I: 1 a—c, p. 457, Pls. 137: 484, 485, 138: 486, 487).
- 3) Chariot races: from Veii (Sporadic Finds, No. 2, p. 10, Fig. 14: 2), Caere (No. I: 3 a, p. 19), Rome (Palatine, No. I: 4, p. 328, Fig. 14: 3; Capitolium, No. I: 5, p. 342), and Velletri (No. I: 3, pp. 410 f., Pl. 127: 444, 445 right, Fig. 14: 1).
- 4) Processions of horses and chariots: from Veii (Piazza d'Armi, No. 4, p. 8; Sporadic Finds, Nos. 1 and 3, p. 10, Fig. 13: 4), Caere (Nos. I: 1 a—d, pp. 14 f., Pl. 4: 6—9; No. I: 3 b, p. 19), Tarquinia (Nos. I: 1 a—c, pp. 66 f., Pl. 22: 75), Tuscania (Nos. 3 and 4, pp. 74 f., Pl. 24: 86, 88), Poggio Buco (No. 6, p. 78, Pl. 25: 91), Rome (Palatine, Nos. I: 5, I: 7, I: 9, p. 329, Fig. 13: 1, Pl. 104: 370; Forum Romanum, No. I: 7, pp. 333, Fig. 13: 2; Esquiline, No. I: 1, p. 343, Pl. 104: 371), Ardea (Acropolis, No. I: 1, p. 439, Pl. 135: 471), Velletri (Nos. I: 1, I: 2, pp. 409 f., Pl. 126: 442, 443, Fig. 13: 3, 5), and of uncertain provenance (No. I: 27, p. 505).
- 5) Banquet scenes: from Caere (No. I: 3 c, p. 19), Rome (Palatine, No. I: 8, p. 329, Pl. 104: 370), and Velletri (No. I: 5, pp. 411 f., Pl. 128: 447, 448).
- 6) Assembly of deities: from Velletri (No. I: 6, pp. 412 f., Pl. 128: 449, 450), and of uncertain provenance (No. I: 22, p. 503).

To the plaques displaying these standard motives are to be added a number of fragments having representations that cannot be classified under the above headings. The fragments, however, are so small that nothing can be said with certainty as to the appearance of the scenes to which they once belonged. A fragment from Caere (No. I: 3 e, pp. 19 f.) may have belonged to a scene of fighting or rape. Another fragment from the same site (No. I: 3 f, p. 20) may have belonged to a sacrificial scene. A fragment from Capua,¹ showing two cithara-playing men walking towards the right, may perhaps have formed part of a frieze representing some festive procession. A fragment from Poggio Buco (No. 7, p. 79) and another of uncertain provenance (No. I: 26, pp. 504 f.) have been thought to represent dancers, but there is no indisputable evidence for this.² Another fragment of uncertain provenance (No. I: 21, p. 503, Pl. 160: 549) depicts four male figures engaged, it seems, in a grotesque dance.³

Figured friezes were also used for the decoration of the terminal tiles which formed the sima above the rakes of the pediment. For this purpose, however, only motives were used that could naturally be adopted for a sloping position, in the first place horsemen

¹ Koch, *DC*, p. 94, pl. XXX: 1.

² Note that the fragment No. I: 5 from the Palatine, Rome (Fig. 13: 1), which was considered to have formed part of a frieze depicting dancing maidens, in reality belongs to a frieze plaque showing a chariot scene identical with that of the plaques No. I: 2 from Velletri; cf. p. 410.

³ Cf. the padded dancers on Corinthian and other Greek vases: Payne, *Necrocorinthia*, pp. 118—124, fig. 44; Rumpf, *Chalkidische Vasen*, pls. II—V. Cf. also the dancers on the Fikellura amphora in Altenburg: Pfuhl, *MZG*, III, fig. 132. For the doubtful identification with the *kordax* see Warnecke, in Pauly-Wissowa, *RE*, XI, cc. 1382 ff.

and chariot scenes. From Tuscania come two fragmentary simae (Nos. 1 and 2, pp. 73 f., Pl. 24: 85, 87) which probably belonged to the same temple as the plaques referred to above; one of them has a frieze of armed riders walking their horses in a single file, while the other has a row of galloping horsemen. From Rome come two fragments of simae depicting chariot races (Palatine, No. I: 3, p. 328; Forum Romanum, No. I: 9, p. 333, Pl. 105: 376). A fragment of a sima from Tarquinia (No. I: 2, p. 67) shows part of a feline animal crouching on the forelegs. An almost complete pedimental sima from Palestrina (No. I: 1, pp. 373 f., Pl. 115: 406) is adorned with a procession of horses and chariots moving towards the left, while a fragment of a similar tile from the same site (No. I: 2, p. 374) shows the procession turned in the opposite direction.

In the figured scenes there is very little that suggests a religious or mythical content. The only scene directly referring to the religious sphere is the assembly of deities represented on the plaque from Velletri (No. I: 6, Pl. 128: 449, 450) and on a fragment of uncertain provenance (No. I: 22).¹ In the banquet scenes there is nothing that permits us to ascertain whether they are meant to represent worldly feasts or symposia of eternity.² The majority of the figured plaques represented sports or warlike scenes: driving and riding competitions; horsemen armed with spears, swords, or axes, and carrying round shields; archers on horseback. The mounted warriors are sometimes alone, sometimes riding in a single file. On the plaque from Vignanello the armed rider leads a second horse in reserve, on the off side. Generally, however, the horsemen are galloping forth in a double file of pairs of riders, the outer armed, the inner unarmed and probably representing the other's attendant.

In the processions of horses and chariots, too, the warlike moment is usually present. The scene generally represents a departure to war: the driver stands on the chariot, while a fully armed warrior is about to mount on it, or, as on some plaques from Caere (I: 1 d, Pl. 4: 7), is already mounted, standing behind the driver, while the horses pace forwards. Sometimes the chariot is preceded by one or more warriors on foot, and occasionally there is also a warrior walking behind it (Poggio Buco, No. 6, Pl. 25: 91). On the plaque No. 3 from Tuscania (Pl. 24: 86) an augur walks at the head of the procession, carrying a *lituus*. Occasionally a warrior on horseback takes part in the procession, as is shown by some of the plaques from Piazza d'Armi at Veii (No. 4) and by a solitary fragment of unknown provenance (No. I: 27).

¹ There can be no doubt that the scene is rightly interpreted as an assembly of deities approached by two worshippers or attendants, as was first suggested by Inghirami, *Monumenti Etruschi*, VI, p. 42, while K. O. Müller (in Müller-Wieseler, *DAK*, I, p. 37) and Helbig (*RhM*, 58, 1903, pp. 500 ff.) considered it as a representation of a council-board. A representation of that kind would however be quite unparalleled as temple decoration, while the former interpretation is supported by the analogies provided by the friezes of the Treasury of the Siphnians at Delphi and of the Parthenon. As in these friezes, the figures of the terracotta frieze

present no abundance of attributes serving to identify them. There can be little doubt, however, that the bearded figure seated at the head of the row, sceptre in hand, is Tinia-Jupiter, and the third, who wears a *petasus*, is certainly Turms-Mercurius; the second, who holds a *lituus*, is perhaps Vertumnus.

² Owing to the fact, however, that on the terracotta friezes from Larisa depicting a banquet scene very similar to those here concerned there appears a seated pair identified as Hades and Persephone (p. LXXXVII), we are perhaps justified to prefer the last-mentioned alternative.

In all these scenes of sport and warfare there is nothing that directly indicates a religious significance, although most of them — like the plaques depicting dancers and cithara-players — may be interpreted as representations of festival performances of religious character.¹ Only in two series of plaques representing a procession of horses and chariots, identical specimens of which have been found at Velletri (Nos. I: 1 and I: 2), Rome (Palatine, Nos. I: 5, I: 9; Forum Romanum, No. I: 7; Esquiline, No. I: 1), and Veii (Sporadic Finds, No. 1), do we meet elements indicating a supernatural character of the scene. On the plaques are represented a biga and a triga proceeding at a slow pace; behind the driver of either chariot stands a figure clad in a long robe, and at the head of the procession walks a male figure with *petasus* and *caduceus*. In one of the two series of plaques a man walking behind the last chariot seems to be trying to check the departure of the long-robed figure indicated as a woman by its white flesh. The scene probably depicts a procession of two heroised dead preceded by Turms-Mercurius in the function of $\psi\upsilon\chi\omicron\pi\omicron\mu\pi\acute{o}\varsigma$. The fact that the horses of the second team are winged is in accordance with the character of the scene, although this feature is not *per se* a token of supernaturalness. On the simae from Palestrina (Nos. I: 1, I: 2, pp. 373 f.) we meet again a team of winged horses driven by a woman, and a male figure with *petasus* and *lituus*. But the fact that this figure also wears greaves, and the presence of a number of warriors, make it likely that we have to do with a thoughtless contamination of two motives.² On account of this we may suppose that several of the motives described — warriors' departure, horsemen, chariot races, processions of animals — which were taken over from the repertory of Greek art (pp. LXXXV f.), were looked upon as a mere decoration to which no religious significance was attached.³ This is the more likely since similar motives were often used for the decoration of vases and other products both of Greek and Etruscan art.

The figured scenes are generally executed in low and rather flat relief; only the plaques from Satricum present higher and more rounded forms. Details are often indicated only in paint. The lower edge of the figured plaques generally has the form of a straight, moulded band or fillet, representing the ground on which the figures rest; only occasionally more complicated mouldings appear, as on the plaques from Poggio Buco, which are edged by a single guilloche executed in relief. At the upper edge of the plaques there is sometimes only a simple fillet similar to that below (Vignanello, No. 1; Rome, Forum Romanum, No. I: 3). Usually, however, the plaques are crowned by a series of concave or convex tongues or strigils, curved outwards at the top. This strigilation is sometimes set immediately above the figured fascia (Tuscania, Poggio Buco), and is sometimes separated from it by a fillet (Caere). The plaques from Velletri present a strigilation that is separated from the figured fascia either by a fillet alone, or by a fillet and a broader intermediate member, which either has the form of a convex moulding or of a maeander ornament in relief, with stars and swans in the spaces. A peculiar type of crowning element is presented by the plaques from Satricum, which

¹ Cf. Ducati, *SAE*, pp. 243 f.

² For such contaminations cf. the plaques from

Gordium, Thasus, and Larisa mentioned above, p. LXXXV.

³ Cf. Della Seta, *VG*, pp. 130 f.

are surmounted by a plain cymation between two fillets, and by a widely projecting convex member curved upwards at the edge.

The figured simae are regularly crowned by a strigilation. The two specimens from Tuscania have concave strigils rising immediately from the figured fascia, which has no distinct edging below. The fragments of figured simae from Rome show that the figured fascia was edged below by a flat band with painted oblique stripes, but do not preserve anything of the upper parts. The sima from Palestrina already presents the form which, save for the figured decoration, was to be canonical in later times, being composed of three elements: below, a thick torus; in the middle, the figured fascia; above, a series of very high, convex strigils, separated from the central fascia by a roll. This sima also presents some of the contrivances for support and junction that were generally employed in later times: the high, vertical front part was backed by two thick, curved struts connected with the tile; the torus at the lower edge is pierced lengthways by a round channel designed for the insertion of a metal rod which, fastened by means of molten lead, held the sections of the sima in a firm position. The vertical joints, moreover, were connected by means of liquid lead poured into channels grooved in the edges of the units. In the top of the sima, finally, is a groove for the fastening of a separate crowning element, or cresting, but of this no fragment is preserved. This is the first instance known to us of the use of crestings, so frequently employed in later times; the sima from Tuscania (No. 1) has a plain upper edge, without traces of a crowning member.

The colouring of the crowning and framing elements follows a standard scheme. Thin fillets are entirely black or red, or decorated with oblique stripes of red; bands or roll mouldings of medium breadth are decorated with oblique stripes of red, white, and black; thick convex mouldings are adorned with scale pattern or zigzag bands in the same colours. The strigils are generally red and white, or red, white, and black, in alternating order; the sima from Palestrina, however, has white strigils separated by grooves painted alternately red and black.

The fact that the greater part of the figured plaques have an oblong form without vertical edgings, makes it evident that they formed continuous friezes. As to the arrangement of these friezes there is some evidence. Among the architectural terracottas discovered on the Piazza d'Armi at Veii (p. 8) there is a series of plaques showing the same scene of horses and chariot moving sometimes to the right, sometimes to the left. From the fact that one of these plaques was cut off obliquely at one end, as is shown by a small but precious fragment, we may conclude with certainty that the plaques in question were applied to the front pair or rafters above a pediment, in such a manner that the processions seemed to be moving up the rakes from opposite sides, meeting at the top. Now it is a remarkable fact that just the motive of horses and chariots moving in a processional file often appears together in two variants, forming counterparts showing the cortège turned in opposite directions; cf., in addition to the plaques from Veii just mentioned, plaques Nos. 3 and 4 from Tuscania (pp. 74 f.), No. 6 from Poggio Buco (pp. 78 f.), Nos. I: 1 and I: 2 from Velletri (pp. 409 f.), the fragments No. I: 1 from Tarquinia (pp. 66 f.), and certain fragments from Rome, belonging to plaques identical with those from Velletri (Palatine, Nos. I: 5, I: 7, I: 9; Forum Romanum, No. I: 7;

Esquiline, No. I: 1). This fact makes it very likely that the motive in question was preferably used for the decoration of the pediment rakes, especially as most friezes showing other motives usually appear in a single issue; significant in this respect are above all the horsemen frieze from Velletri (No. I: 4) and the fragments of identical friezes from Rome (Palatine, No. I: 6; Forum Romanum, Nos. I: 3, I: 4; Capitolium, No. I: 6), the chariot-race frieze from Velletri (No. I: 3) and the fragments of identical friezes from Veii (Sporadic Finds, No. 2) and Rome (Palatine, No. I: 4; Capitolium, No. I: 5), and the fragments of an identical banquet scene brought to light at Velletri (No. I: 5) and in Rome (Palatine, No. I: 8). The place and function of the procession friezes thus seems to be established. The friezes that decorated the pedimental simae were apparently arranged in the same manner, so that the figures seemed to be ascending the rakes from two sides, meeting at the apex, to judge from the two simae from Palestrina (Nos. I: 1, I: 2). As to the arrangement of the other friezes, however, we must content ourselves with guess-work, since we know too little of the form and dimensions of the temples which they once adorned, and since most of the plaques ascribable to the same temple are too sporadically preserved. The terracottas found on the Piazza d'Armi at Veii seem to have belonged to a small shrine which probably had only two friezes, one of which decorated the pediment rakes, while the other was presumably applied horizontally, probably to the architrave. The most complete set of figured friezes are those brought to light at Velletri. It is to be observed that of each of the two variants of the procession frieze from this site there are two issues, different with regard to the crowning elements and to the height, and similarly there exist two issues of the horsemen frieze, showing the riders galloping the same way but differing as regards the crowning members. In addition to the two friezes ascribed to the pediment rakes there were thus at least seven other friezes. It is reasonable to assume, by way of obvious analogies and on account of the very character of the representation, that the plaque showing the assembly of deities was placed in the centre of the temple façade, may be on a continuous boarding applied to the *mutuli* ends, and probably together with another plaque showing six other gods turned to the right; cf. the fragment of uncertain provenance No. I: 22, now in the Florence museum. The plaque with the banquet scene also seems to be designed for a central position, perhaps to the architrave below the assembly of the gods. The horsemen and chariot-race friezes may have been placed on either side of the central representations, continuing along the sides of the temple. There may also have been a frieze along the ends of the rafters, which in this case, like the *mutuli*, may have been covered by a continuous boarding. It is also possible, not to say probable, that the interior of the temple was decorated with figured plaques.¹

In addition to the oblong plaques there are two specimens of square form, found at Rome (Forum Romanum, No. I: 3, p. 332, Pl. 115: 373) and at Vignanello (No. 1, p. 150, Pl. 57: 188), both of which depict a warrior on horseback; to these may be added a number of fragments of similar plaques from Satricum (No. I: 2—I: 4, p. 459, Fig. 41), showing a running Gorgo and other motives, now hardly recognizable. These plaques are generally considered to have covered the ends of *mutuli*, and this opinion is probably right. It is

¹ Cf. below, p. 78.

remarkable, however, that while the plaques from Satricum were framed on all sides, as is suitable for isolated representations, the two plaques from Rome and Vignanello are bordered only at their upper and lower edges, like the frieze plaques. This peculiarity, however, is explained by the fact that on the plaque from Vignanello there are seen the muzzles of another pair of horses at the left edge. This shows that the mould from which the plaque is derived contained the figures of two or more horsemen and was thus designed for the manufacture of oblong frieze plaques; when square plaques were needed, the casts were simply cut into two or three parts before firing.

Since all the figured plaques are finished off straight below, we have to assume that the plaques just covered the beams to which they were applied and that practically no part of them hung free. It is thus possible to get some idea of the thickness of the timber used in the early temples to which the plaques belonged. The most primitive plaques, those from Rome and Vignanello just mentioned, have a height of 24 and 19 cm. respectively. The plaques from Poggio Buco have a height of 21.5 and 26.5 cm.; those from Tuscania 25.5—26 cm.; those from Caere 31—32 cm.; those from Velletri 29 and 37 cm., according to the form of the crowning members; those from Satricum, finally, with their high, curved-up top moulding, have a height of 39.5 cm. Since the plaques are enumerated in chronological order (p. CXLIII), it seems possible to infer — with the reserve imposed by the restricted number of instances — that in the course of time the thickness of the timber used for temple constructions increased considerably, probably in connexion with a general increase of the dimensions of the buildings themselves.

The remains of other fictile architectonic members associate with the figured plaques are few and fragmentary, but sufficient to give us some idea of the system of protective terracotta decoration employed for the earliest temples of Central Italy. Revetment plaques with purely ornamental decoration seem to have come into use only towards the time when the employment of figured plaques was reduced and gradually ceased. There are no plaques with exclusively ornamental designs among the figured plaques found at Velletri, Veii, Poggio Buco, and Tuscania. A solitary fragment from Rome (*Sporadic Finds*, No. I: 6, p. 365, Pl. 109: 390), which is decorated with a row of palmettes and thick buds hanging from a series of spirals below a maeander fascia, all in relief, may however be adduced in this connexion, because of the similarity between this maeander chain, with stars and ducks in the spaces, and the maeander pattern that adorns some of the plaques from Velletri. Among the numerous revetment plaques with ornamental designs brought to light at the temple of Mater Matuta at Satricum there is also a type of plaque (No. I: 5, p. 459, Pl. 139: 488), which, on the basis of the character of the palmette-and-lotus design with which it is adorned, may with some confidence be ascribed to the first temple on the site and, consequently, to the same group as the figured plaques already mentioned. Identical plaques have been found at the temple of Dea Marica at Minturno (No. I: 18, pp. 490 f.). Some small fragments from Caere (Nos. I: 5 a—c, p. 23) may also be adduced.

In addition to the figured pedimental simae there were also unfigured ones. The shrine on the Piazza d'Armi at Veii had a pedimental sima consisting of a flat fascia decorated with a painted ornamental pattern and crowned by a curved, receding strigilation (No. 1, p. 8). The temple at Poggio Buco, from which come the figured plaques spoken of above,

had a similar pedimental sima, composed of a flat fascia with broad guilloche, surmounted by a series of short, convex strigils (No. 2, p. 77). This sima continued along the eaves, having rain-spouts in the shape of feline heads alternating with other *protomai*, now missing, which apparently covered the joints between the tiles (No. 1, p. 77, Pls. D: 3, 25: 92). A lateral sima of a still more interesting type was brought to light together with the figured plaques from Velletri (No. I: 13, pp. 414 f., Pl. D: 1, 2). This sima consists of a series of concave strigils above a plain fascia, attached at right angles to the tile. In the middle of each section is a rain-spout in the form of a stylized panther's head, which is flanked by two heraldic lions painted on the lower fascia. The tile projected for some 20 cm. beyond the edge of the roof, as is shown by the decoration of palmettes and lotuses linked by false S-spirals which is painted on its under side. The sima, moreover, presents the unusual feature of being combined with antefixes (No. I: 9, pp. 413 f., Pl. 129: 453). These antefixes have the form of female masks attached to semi-cylindrical cover-tiles in such a manner that the lower half of the mask hung free below the tile, while its upper edge projected above it. The cover-tiles were inserted into semi-circular openings at the joints of the sima, so that the antefixes were applied to its outside, concealing the joints. A fragment of an identical sima has come to light in Rome (Forum Romanum, No. I: 10, pp. 333 f., Pl. 105: 375).

The antefixes combined with the lateral sima from Velletri represent a developed form of a primitive type of antefix which in its simpler forms consists merely of a decorated cover-piece for the end of a semi-cylindrical tile. The simplest form of this type is represented by an antefix from Orvieto (Belvedere, No. I: 3, p. 170), which consists of a flat, semi-circular end-piece decorated with a painted palmette. This antefix, however, is a solitary, not very early specimen, imitating a primitive type. The semi-circular antefixes with palmette decoration in relief, found at Marzabotto (No. 5, p. 317, Pl. 102: 367), are also to be regarded, typologically, as survivals. There are however a considerable number of very early antefixes of the type in question, executed in relief and in a genuinely archaic style. These antefixes represent either gorgoneia or female heads. Of the former type only two specimens are known, found at Vignanello and in Rome. The specimen from Vignanello (No. 2, pp. 150 f., Pl. 57: 186) consists of a circular mask with staring eyes, a wrinkled, triangular nose, and an enormous, grinning mouth from which the tongue protrudes, between two pairs of pointed tusks. The antefix from Rome (Forum Romanum, No. I: 1, pp. 331 f., Pl. 105: 374) is very similar to the Vignanello specimen, but badly damaged. Of the other type of early antefix, showing a female head, there exist a great number of specimens, similar in all main features. The head, looking straight forwards, is framed by the hair, which is usually parted above the forehead and hangs down at either side in one or two thick tresses. From the small temple on the Piazza d'Armi at Veii come some antefixes of this type (No. 2, p. 8), very ugly and coarsely made, and without traces of colouring. From Vulci comes a small, solitary specimen (No. I: 1, p. 214). The greatest number of such antefixes come from Caere (Nos. I: 4 a—e, pp. 20 ff., Pl. 6: 13—18). These Caeretan antefixes form an interesting series showing the stylistic development of the type, from a primitive, triangular mask in which only the nose has a full plastic form, and all other features are rendered mainly in colour (No. I: 4 a), to more advanced variants, with square faces in which the eyes,

lips, and ears are rendered plastically, though in a manner still largely relying on the addition of colour for effect.

All these antefixes have the shape of a mask capping the end of a semi-cylindrical cover-tile in such a manner that no part of it projects beyond the tile,¹ except for its lower edge, which hangs free and is either round or, usually, straight-cut. It is hard to tell whether these antefixes were combined with lateral simae in the manner shown by the examples from Velletri, or were placed on plain eaves-tiles. That the latter system was in use contemporaneously with the former, is shown by some fragments of eaves-tiles from the temple of Mater Matuta at Satricum (No. I: 6, pp. 459 f.), which in all probability belong to the same revetment as the figured plaques mentioned above and are decorated with a pattern of palmettes and false S-spirals similar to that of the lateral sima from Velletri.² These eaves-tiles had a bent-down front edge forming a plain drip, and were probably combined with a kind of antefix (No. I: 7, p. 460, Pl. 140: 490, 491) which, like those from Velletri, represents a development of the primitive type described above, towards the more elaborate forms created in a later period. Both these types of antefix, that from Velletri and that from Satricum, represent a female head of longish oval form, with a smiling, benevolent countenance and softly modelled features, showing a marked progress in relation to the previous types. The development is also evident in the manner in which the upper part of the heads — the hair in the specimens from Velletri, a high, plain diadem in those from Satricum — is allowed to project above the cover-tile. The lower part of these antefixes also hung free below the tile.³

In addition to the early Etruscan and Latin head antefixes there appears in Campania, during the first half of the VI century B. C., a kind of antefix of quite different type. This antefix has the shape of a semi-circular plaque which projects, above and at the sides, beyond the tile to which it is applied; the plaque is decorated with a bust or with a whole figure, or figures, in relief, and is surrounded by a narrow border, flat or moulded into a tongue-pattern or, occasionally, a maeander; the figures often encroach upon this border. A considerable number of such antefixes has come to light at Capua. Earliest among them is no doubt a specimen⁴ representing, in very low relief, Heracles fighting the Nemean lion in the presence of two diminutive, cithara-playing figures which resemble those of the early revetment plaque from Capua spoken of above and thus suggest a date about the same time as this; a token of an early date is also the fact that the hero holds the club in his left hand (cf. p. CXLIX). The other early antefixes of the kind concerned represent winged running figures with features of Daedalic type,⁵ a primitive, wingless *πότνια θηρῶν* holding two big birds,⁶ two heraldic, winged sphinxes with common head of Daedalic type,⁷ and the bust of a female figure with raised arms.⁸

¹ Note that the ornamental shell and the oblong base of one of the antefixes No. I: 4 d from Caere, now in the Louvre (Pl. 6: 17), are modern additions made in imitation of the antefix No. III: 10 from the same site, also in the Louvre.

² Fragments of similar eaves-tiles have also come to light at Caere; cf. p. 27, No. II: 4 b.

³ For antefixes with pendent lower part, cf. below, pp. CLXII f.

⁴ Koch, *DC*, pp. 48 f., pl. X: 5.

⁵ Koch, *DC*, pp. 49 f., pls. X: 4, XI: 1—3.

⁶ Koch, *DC*, p. 52, pl. XII: 1. A similar antefix has been found at Piedimonte d'Alife: Boehringer, *AA*, 1928, cc. 183 f., fig. 40.

⁷ Koch, *DC*, p. 53, pl. XII: 3.

⁸ Koch, *DC*, pp. 47, 53 f., pls. X: 3, XII: 4.

In connexion with the early revetments here concerned we already meet figurative acroteria modelled in the round. Among the terracottas from the early temple at Velletri is the fragmentary forepart of a winged sphinx or griffin (No. I: 7, p. 413, Pl. 129: 451), whose stiff attitude and wooden form recall the limestone sphinx from Chiusi.¹ Fragments of what seem to have been similar acroteria — a wing, parts of a horse, and the udders of a feline animal(?) — have come to light in Rome together with fragments of friezes identical with those from Velletri (Palatine, Nos. I: 1, I: 2, p. 328). The fragmentary state of all these figures makes it impossible, however, to ascertain in what manner they were placed on the temples to which they once belonged; we may assume, however, that the sphinx from Velletri had the function of a central acroterion, being placed on a base attached to the foremost ridge-tile above the apex of the pediment, in analogy with the somewhat later bull acroterion from the temple of Dea Marica at Minturno (No. I: 14, pp. 489 f.). There are fragments among the Velletri terracottas of what seems to have been a semi-cylindrical ridge-tile decorated with a large imbrication (No. I: 14, p. 415), though without traces of an acroterion base; a fragment of a similar ridge-tile, with semi-circular openings in the sides, is among the terracottas from the Piazza d'Armi at Veii (No. 3, p. 8). A fragmentary equine protome found at Poggio Buco (No. 3, p. 77) seems to have been a lateral acroterion.

In the figured scenes that decorate the revetment plaques and simae of the earliest temples of Central Italy the influence of Greek art is manifest from the beginning. Most of the figured motives, such as the friezes of animals, horsemen, horses and chariots, and banqueting scenes, were familiar to the Etruscans from imported products of orientalizing and archaic Greek art, and were imitated by their own artists.² The use of such figured scenes for architectural decoration was inspired, however, as has long been recognized,³ by prototypes supplied by the Ionian art of Asia Minor, where figured friezes of terracotta were employed as temple decoration from a very early date (cf. pp. LXXXII ff.), while on the mainland of Greece, in Sicily, and in Magna Graecia such fictile architectural decoration was unknown.⁴ The manufacture of figured friezes of

¹ Ducati, *SAE*, pp. 238 f., fig. 248; Giglioli, *AE*, pl. LXXVII: 3. Cf. also the winged sphinx depicted in the Campana tomb at Veii: Giglioli, *AE*, pl. XCVI.

² Cf. the ivory pyxis from the Pania tomb at Chiusi (Ducati, *SAE*, pp. 175 f., fig. 180; Giglioli *AE*, pl. LXXXI: 2), the ostrich egg from the Tomba d'Iside at Vulci (Ducati, *SAE*, p. 201, fig. 222; Giglioli, *AE*, pl. XXXII: 4), the paintings of the Tomba Campana at Veii (Ducati, *SAE*, pp. 197 ff., figs. 217—219; Giglioli, *AE*, pl. XCVI), the carved ivory plaques from Tarquinia (Ducati, *SAE*, pp. 300 f., fig. 330: 1—4; Giglioli, *AE*, pl. CXXXIII: 3—5), and numerous reliefs on funerary cippi (Giglioli, *AE*, pls. CXXXVI ff.; Paribeni, *StE*, 12, 1938, pp. 57 ff., pls. VI ff.).

³ The influence of archaic Ionic art upon the early architectural terracottas of Central Italy was first

pointed out by Furtwängler, *MW*, pp. 250 ff. The connexion between the figured friezes of Asia Minor and those of Etruria and Latium was particularly pointed out by Rizzo, *BC*, 38, 1910, pp. 312 ff. Cf. Van Buren, *FTR*, pp. 57 f.; Ducati, *SAE*, pp. 241 ff.; and especially Demangel, *FI*, pp. 130—191.

⁴ Note that the fragment of a plaque from Kythnos described by Pottier, *BCH*, 12, 1888, p. 500, and cited by Van Buren, *FTR*, p. 57, showing a horseman and a chariot scene, does not belong to an architectural revetment plaque, nor to a vase, but probably to an ex-voto; cf. Demangel, *FI*, p. 155, note 1. A fragment of a relief from the Acropolis, Athens, showing a chariot and a foot-soldier, repeated in two superimposed zones (Pottier, *BCH*, 12, 1888, p. 499; Van Buren, *FTR*, p. 57), also seems to have belonged to an ex-voto, rather than to an architectural revetment.

terracotta reached its highest development in Ionia, to be precise, in the Ionic-Aeolic territory the chief centre of which was Phocaea (cf. p. LXXXVIII).

A comparison between the terracotta friezes of the Hellenic East and those of Central Italy clearly shows how closely the latter are related to the former, both with regard to tectonic form and function, style and manufacture, motives, and accessory ornaments. Like their eastern prototypes, the friezes of Central Italy appear partly as revetment plaques, partly as pedimental simae, and like these they are regularly executed in low relief enhanced by colour, and multiplied by means of moulds. As regards style and motives, the affinity is often a striking one. We may compare, for instance, the chariot race depicted on the plaques from Velletri with those of the plaques and simae from Larisa and Sardes (pp. LXXXII, LXXXV). The impression of swift motion is brought about in the same manner in the two series of friezes: the horses are running at full speed, the forelegs lifted in the air; the drivers, clad in short chitons contrasting with the long garment worn by the charioteers of Greek and Sicily,¹ lean forward, holding the reins with outstretched hands; and accessory animals are introduced to fill the spaces and increase the impression of rapid motion.² Still more striking is the similarity that exists between the banqueting scene from Larisa (p. LXXXVI, Fig. 11) and that from Velletri and Rome. The form of the *klinai* and the attitudes of the banqueting pairs are much the same in both series of plaques, and in both appear the flute-player, the boy-servant, and the reclining dog, which is sometimes represented in both series as sniffing at the dishes on the side-tables.

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lion's-head protomai, in the place of antefixes (p. CX); but this solitary specimen is considerably later than those from Velletri, and since there is no other instance of a similar arrangement in South Italy or in Sicily, it can hardly be regarded as a development of a Greek system, but rather as the result of influence from Etruscan prototypes.¹

While the greater part of the early architectural terracottas of Central Italy — the figured revetment plaques, the figured pedimental simae, and to a certain degree, the lateral simae — are thus evidently made in imitation of prototypes supplied by the Greeks of Asia Minor, the same can hardly be said of the early antefixes in the form of female heads, which appear together and contemporaneously with the friezes and simae in question. For in the Hellenic East such antefixes seem to have been unknown. There are antefixes with mythological scenes, with lions and griffins, with lion's heads or panthers' protomai, with gorgoneia, and with palmettes or lotus ornaments, but no female, or even human heads (cf. p. LXXXI). The antefix in the form of a female head, or in general, of a human head, is in all probability to be considered as an invention made at Corinth and peculiar to the Corinthian system in its earlier phases; witness the tradition of the potter Butades working at Corinth, and the early, Corinthian-made architectural terracottas from Aetolia, among which antefixes of this kind abound (pp. LXXIV, XCII ff.). This fact, combined with the tradition of how the art of clay modelling was introduced into Etruria by *fictores* from Corinth, provides an *a priori* probability that the earliest antefixes in the form of female heads found in Central Italy were made in imitation of Corinthian prototypes.² This probability is strengthened by stylistic criteria. Certainly, there is no true parallel to the Aetolian antefixes among those found in Etruria and Latium, but an early antefix from Capua³ and Minturno (Temple of Dea Marica, No. 1: 2, pp. 485 f.) representing a female head of »Daedalic» type, with three thick pearl-rope tresses at either side, may well be compared with the earliest antefixes of the same kind from Thermon (p. XCIII, note 5). As to the head antefixes from Veii, Caere, and Vulci, they have certainly more in common with antefixes such as those just mentioned and with »Daedalic» heads in general, than with any heads produced by the early Ionian art; the heads from Caere, moreover, undoubtedly have some likeness to Corinthian heads such as those moulded on certain vases of the Middle Corinthian period (about 600—575 B. C.).⁴ In the course of time, however, as this type of antefix develops into a more elaborate type, with a diadem rising above the tile, Ionic influence creeps into it, transforming the stern, angular mask into a jovial-looking face with a softly rounded contour and a smiling mouth, as is shown by the antefixes from Velletri

¹ Such influence is not *a priori* unlikely; cf. the antefixes of Etrusco-Campanian type found at Himeria, p. CXII.

² S. Casson, in *Cambridge Ancient History*, IV, p. 428, assumes the possibility that the antefix in the form of a human head was derived by Greece from Etruria through the medium of Greek artists working in Italy, and asserts that this type of terracotta work »has no early history in Greece before the sixth century». This theory, however, is opposed

not only to the literary tradition ascribing the invention of this type of fictile architectural decoration to Corinth, but also to the evidence of the early, VII-century head antefixes from Aetolia, which in all probability are of Corinthian workmanship and certainly earlier than any known head from Central Italy; cf. above, pp. XCII ff.

³ Koch, *DC*, p. 71, pl. XIX: 1.

⁴ Payne, *Necrocorinthia*, pls. 47 and 48.

and, still more, by those from Satricum; the latter may be compared with such Ionian works as the Caryatide of the Cnidian Treasury at Delphi¹ but is probably inspired by less progressed works of the same style as this.

It is hard to tell whether the other early type of antefix, the gorgoneion, which makes its appearance in Etruria and Latium at about the same time as the figured plaques of the most primitive types, traces its origin from any particular part of the Greek world. The two earliest gorgoneion antefixes found in Central Italy, those from Vignanello and Rome, are however related to Corinthian gorgoneia,² such as those depicted on Proto-corinthian and Early Corinthian vases³ and on one of the terracotta metopes from Thermon.⁴

The remains of ordinary tiles are few and fragmentary, but sufficient to show that the roofs of the earliest temples of Central Italy were covered with flat rain-tiles, which projected above the edge of the roof at the eaves; the projecting part of the tile, whether there was a lateral sima or not, was decorated on the under side with a painted pattern of palmettes, lotuses, and scrolls. The cover-tiles, as is seen especially from those parts of them that remain attached to the antefixes, were regularly of semi-cylindrical form, and so were the ridge-tiles, to judge from the solitary fragment from Veii, which has semi-circular openings for the ordinary cover-tiles. This system, however, can hardly be traced back to any definite prototype, for the combination of flat rain-tiles and semi-cylindrical cover-tiles is met with both in Asia Minor, in Aetolia, in Sicily, and in Magna Graecia. Nor is the use of acroteria in the form of sphinxes, griffins, or other fabulous creatures to be regarded as a peculiarity of any definite region of the Hellenic world, for fragments of such acroteria have been discovered both in Asia Minor, on the Greek mainland, in Sicily, and in Magna Graecia (pp. LXXXIII, XCIX, CVIII). The remains of such acroteria found at Velletri and in Rome are, moreover, too fragmentary to permit a stylistic judgement; all that can be said is that the sphinx from Velletri has more in common with Etruscan works than with any product of Greek art.

The date of the figured friezes of Central Italy, and of the simae, antefixes, etc., associated with them, is broadly indicated by the comparisons instituted between them and the architectural terracottas of the Hellenic world, and above all by the general resemblance between the Italic friezes and those of Asia Minor, the bulk of which belong to the second half of the VII century and to the first half of the VI century B. C. Compared with the friezes of Asia Minor, however, those from Central Italy form a more coherent series, showing how the standard motives were repeated in a continuously developing style. It is thus possible to range them in a chronological order,⁵ at the hand of stylistic criteria.

¹ *Fouilles de Delphes*, IV:2, pp. 1 ff., figs. 1—4, pl. XXVI.

² The important share taken by Corinth in the development of the gorgon type is pointed out by Payne, *o. c.*, pp. 79 ff., with bibliography.

³ Payne, *o. c.*, pp. 80 ff., figs. 23, A—C, and 24, A—C.

⁴ Payne, *o. c.*, p. 80, fig. 23 D. Cf. also the clay plaque from Syracuse with a gorgon in relief, above p. CVIII, note 10, and Payne, *o. c.*, pp. 80 f., fig. 23 E.

⁵ Too little attention has been paid to the marked stylistical development shown by the terracotta friezes of Etruria and Latium. Mrs. Van Buren,

At the head of the series of figured plaques and simae are to be placed the plaque from Vignanello (No. 1, p. 150, Pl. 57: 188), the plaque from the Forum Romanum (No. I: 3, p. 332, Pl. 105: 373) with the fragment of uncertain provenance now in Hamburg (No. I: 27, p. 505), and another plaque from Rome (Sporadic Finds, No. I: 1, pp. 363 f.). The horses depicted on these plaques still have the quaint form characteristic of horses represented on Greek vases of the orientalizing period,¹ and on Etruscan works of art from the same time,² and may therefore be ascribed to the last quarter of the VII century B. C. The gorgoneion antefixes from Vignanello and Rome may be dated to about the same period, on the basis of their similarity to early Corinthian gorgoneia, and in view of their conformity in clay and firing with the plaques just mentioned. Compared with these plaques the friezes from Tuscania show a somewhat more developed style, and may therefore be somewhat later, ascribable, perhaps, to the end of the VII century. The plaques and sima from Poggio Buco, which display a still more advanced style, may be attributed to the beginning of the VI century B. C. To about the same time may be ascribed the friezes from the Piazza d'Armi at Veii, one series of which is however somewhat later than the other. Together with the Poggio Buco plaques the small fragment from Capua may also come in.³ The friezes from Caere are stylistically more developed than those hitherto mentioned and may be placed towards the middle of the first half of the VI century. The head antefixes from the same site, the stylistic connexions of which have been pointed out above,⁴ range in date, it seems, from the beginning towards the middle of the century. The friezes, sima, and antefixes from Velletri, which, together with their counterparts from Veii and Rome, form a homogeneous group of terracottas, may be dated to about the middle of the VI century, on the basis of the mature style of the friezes, and on account of the comparisons instituted between them and some of the terracotta friezes from Larisa⁵ and the »Pontian» and Caeretan vases.⁶

FTR, pp. 59 ff., places most of them in the VI century without any attempt at precision; and when she ascribes the sima frieze with four armed riders from Tuscania (No. 1) to the second half of the VI century, and the friezes from Satricum to the early VI century, I cannot agree. Nor can I see any reason for distributing the friezes from Velletri, which are absolutely homogeneous in style and execution, to such different dates as the middle of the VI century, the end of the VI century, and the VI—V centuries B. C. Ducati, *SAE*, p. 242, while recognizing the earlier character of the plaques with a single horseman from Vignanello and Rome, ascribes the whole series of friezes to a date a little earlier or a little later than the middle of the VI century B. C., following Della Seta, *VG*, pp. 128 ff. Giglioli, *AE*, pls. XCVII—C, ascribes them *en bloc* to the first half of the VI century B. C.

¹ Cf., for instance, the horses depicted on Melian amphorae: Pfuhl, *MZG*, III, figs. 105, 108; on Proto-corinthian vases: Friis Johansen, *Les vases sicyo-*

niennes, pls. XXII: 1 c, XXIII: 1 b, XXXI: 1 f.; on a pithos from Arkades, Crete: Levi, *ASA*, 10—12, 1927—29 (1931), pp. 130 f., fig. 114.

² Cf. Pellegrini, *StM*, 1, 1899, pp. 113 f., and the examples cited above, p. CXXXIX, note 1.

³ The two figures on the fragment (Koch, *DC*, pl. XXX: 1) are stylistically related to the walking warriors on plaque No. 6 from Poggio Buco, Pl. 25: 91.

⁴ The earliest of these heads may also be compared to Etruscan canopy-heads of VII/VI-century date, and to the woman from the Polledrara tomb at Vulci; Giglioli, *AE*, pls. LXI ff., LXX.

⁵ For the dating of the friezes from Larisa, cf. above, p. LXXX, note 1.

⁶ For the dating of the »Pontian» vases, to about the middle of the VI century B. C., see Ducati, *PV*, pp. 21 f. The Caeretan hydriae are a little later than the latest group of »Pontian» vases; cf. Ducati, *l. c.*, and the literature there cited.

The sima from Palestrina has a frieze of crowded figures, which have lost most of the archaic stylization and a good deal of the clear-cut outline typical of this kind of figured decoration. This frieze is therefore no doubt somewhat later than the Velletri specimens. A comparatively late date is also indicated by the form of the sima, which comes very near to the standardized type common in the later period, while the earlier simae from Tuscania and Poggio Buco are of a different, simpler type. The friezes from Satricum are executed in high relief and coarsely modelled, which gives them an illusory appearance of archaism. The realistic manner in which the movements of the galloping horses and the bow-shooting riders are rendered clearly shows, however, that these friezes are to be placed at the end of the present series, and so does the abandonment of the earlier bas-relief technique. The date of these friezes is probably the third quarter of the VI century B. C.¹

In connexion with the plaques and simae decorated with figured scenes in relief are to be considered a number of revetments with figured or ornamental decoration executed in paint only. These revetments have come to light exclusively, or almost exclusively, at Caere. There are first a number of flat plaques with figure scenes, dispersed fragments of which came to light on the city plateau of Caere in the seventies (Nos. II: 1 e—k, pp. 24 ff., Pls. 7: 20, 21, and 8: 22, 23), while in the later excavations conducted on the same site a complete plaque was recovered (No. II: 1 a, pp. 23 f., Pl. 7: 19), besides some scattered fragments (Nos. II: 1 b—d, p. 24). The complete plaque, which is 73 cm. high and 51.6 cm. broad, represents the lower half of two warriors, standing or walking to the left, partly covered by their round shields; the upper part of the figures was apparently depicted on an adjoining plaque. The greater part of the fragments show details of men and women, while three fragments belong to a representation of armed horsemen, and a solitary fragment shows the head of a lion in a framed field. Neither in the complete plaque nor in the fragments are there any traces of nail-holes, which shows that the plaques were not used for the revetting of wood-work. The fact that a great number of similar plaques, excellently preserved, have been found in chamber tombs at Caere, in which they probably decorated the walls, makes it highly probable that the plaques from the city plateau, which were found together with architectural terracottas of common types, decorated the interior of temple cellae²; the chamber of the dead apparently took its pattern from the chamber of the divinity. The plaque with the two warriors has along either of its vertical sides a flange projecting

¹ On account of their illusory archaism Pellegrini, *l. c.*, placed these friezes at the head of the series of similar representations; Mrs. Van Buren, *FTR*, p. 61, on the same account ascribes them to the early VI century.

² This assumption is supported by the fact that painted plaques of IV-century style were found in or near the central cella of the temple in Contrada Celle at Civita Castellana; cf. below, p. 91, No. II: 8, fig. 24. It is not unlikely that the wall paintings which Pliny the Elder saw in the ruined temples of Ardea and ascribed to a date »earlier than

Rome» were executed in the technique described, which would explain the fact that, according to the author (*NH*, XXXV, 3), they were *veluti recentes*, although the temples lacked their roofs. In the same passage Pliny tells us of a well-preserved wall painting in a ruined temple at Lanuvium, representing the nude figures of Atalanta and Helen; this, however, was probably of Hellenistic date and apparently executed in fresco technique, since the Emperor Caligula, *libidine accensus*, tried to take the figures away but was prevented from it by the nature of the wall plaster.

backwards, which probably served for its fastening to a wall. From the fact that the figures are sometimes distributed over two plaques (Nos. II: 1 a and e) it is evident that the plaques were fastened to the walls in a continuous row, forming friezes of armed horsemen, marching warriors, and other scenes, the character of which, however, cannot be ascertained from the fragments preserved.

The plaques found in the necropolis form two distinct series, one of which is now in the British Museum, while the other is in the Louvre. The first-mentioned series¹ represents seated sphinxes and a funeral procession, executed in a rather primitive style, while the other series² depicts scenes of religious or funeral character, rendered in a more developed style. The first series undoubtedly belongs to the first half of the VI century B. C.; the other has been dated to about 530/520 B. C.³ Of the plaques from the city plateau, Nos. II: 1 a—f are most similar to those from the necropolis with regard to motive and execution; the figures are painted on a background of cream colour, which also stands for the nude parts of the women, while the flesh of the men is dark red or ochre-coloured. Stylistically, the plaque and fragments Nos. II: 1 a—f approach the second of the two series of tomb plaques.⁴ The fragments with galloping horsemen differ from the other in style and colouring, above all by their greenish-grey background. The horses may be compared to those depicted on late Corinthian⁵ and Attic black-figured vases⁶; the date of the fragments may be the third quarter of the VI century B. C. The drawing of all these plaques is very precise and delicate, and sometimes purely Greek in character. It is therefore not unlikely that some of them at least were executed by Greek painters; if not, they must be the work of first-rate Etruscan artists, directly schooled by Greek masters. The fact that so great an artistic skill and care has been lavished upon them is in full accordance with the theory as to their place in the interior of temples; for it is natural that the decoration of the cellae should have been entrusted to artists of a higher rank than those who executed the outside decoration of temples.

In addition to the painted plaques with figured scenes Caere has yielded a great number of simae and revetments of peculiar types, characterized above all by the almost total absence of decoration in relief and by the predominance of painted ornaments. The simae are either in the form of L-bent tiles (Nos. II: 2 a—c, pp. 26 f., Pl. 8: 24, Fig.

¹ Brizio, *BICA*, 1874, pp. 128 ff.; Dennis, *CCE*, I, pp. 257 ff.; Murray, *JHS*, 10, 1889, pp. 243 ff., pl. VII; Neppi Modona, *Emporium*, vol. 67, No. 398, Febbraio 1928, pp. 1 ff., figs. 1—5; Messerschmidt, *EW*, pp. 25 f.

² *MICA*, 6, 1859, pl. XXX; Martha, *AE*, p. 425, pl. IV; Helbig, *RhM*, 58, 1903, pp. 502 f.; Modona, *l. c.*, pp. 6 ff., figs. 6—11; Messerschmidt, *EW*, pp. 26 f.; Ducati, *SAE*, pp. 228 f., figs. 231, 232; Giglioli, *AE*, pl. CVIII, p. 22.

³ I agree with Murray, *l. c.*, p. 250, and Messerschmidt, *l. c.*, that the plaques in the Louvre are stylistically more advanced than those in the British Museum. Neppi Modona, *l. c.*, p. 10, considers the two series, if not quite contemporaneous, at least

not very distant in time and ascribes them to about the middle of the VI century B. C., and in the second rather than in the third quarter of the century.

⁴ I cannot agree with Modona, *l. c.*, p. 10, when he considers the fragment No. II: 1 e as earlier than all the other plaques and places it in the beginning of the VI century. The finely drawn profile of the female figure is undoubtedly due to a more advanced artist than those who painted the plaques in the British Museum and in the Louvre; it has some resemblance to the profiles of the frescoes in the Tomba dei Vasi dipinti, datable to about 520—510 B. C., but is more archaic than these.

⁵ Cf. Payne, *Necrocorinthia*, pls. 41: 2, 42: 1.

⁶ Pfuhl, *MZG*, III, figs. 207, 236.

19: a, b) or are curved outwards, forming a plain cymation with a flat, vertical edging at the top (Nos. II: 3 a, b, p. 27, Fig. 19 c, d). The simae of the latter type are decorated with a complicated pattern of interwoven maeanders, with swans, or stars and rosettes, in the spaces; above this is a painted tongue-pattern and, on the top edge, a smaller maeander design. The simae of the former, straight type are decorated with sections of interlocked maeanders enclosing square fields with large star ornaments, swans, or winged horses; this pattern is bounded above and below by a border of step-ornaments; one of the simae, moreover, has a cut-out wave-pattern along its top edge. The revetments have the shape of L- or □-bent casings, decorated with painted designs composed of rosettes, stars, maeanders with or without stars and swans, chequers, etc. (Nos. II: 7 a—f, pp. 28 ff., Fig. 19 e, f.).

By the form of the casings and of the curved simae, and by the absence of ornaments in relief, these Caeretan revetments recall the Sicilian and South-Italian simae and geison revetments of the VI century B. C. (pp. CI ff.). The painted ornaments of the Caeretan terracottas, however, are quite different from those used in Sicily and in Magna Graecia, with the exception of the tongue-pattern of the curved simae, which appears in the same place on the corresponding simae from Sicily and Southern Italy. For the rest, the ornaments of the Caeretan specimens are of Ionian origin. The maeander design with stars and swans in the spaces, which appears in several variants and in complicated forms on the Caeretan revetments, traces its origin from Ionia (cf. p. CXXI). The star rosette, which is used partly as an ingredient of larger designs, partly as an independent ornament, also appears in a developed and elaborate form which has parallels on Caeretan hydriae¹ and on painted architectonic revetments from Gordium.² The circular rosettes spaced along a horizontal fascia are also derived from Ionia; cf. the ornamental terracotta plaques from Larisa (p. LXXXVI, note 6) and the Ionicizing simae from Delphi and Corfu (p. XCVII).

On the basis of the instituted comparisons the Caeretan terracottas of the types concerned may be ascribed to the second half of the VI century, and nearer the middle than the beginning of that period, on account of the developed forms of the ornaments employed. There can be little doubt that these simae and revetments, with Ionian ornaments applied to forms related to those of Sicily and Magna Graecia, are the products of a local, Caeretan school. They are all found at Caere, and no fragments directly comparable to them have come to light outside that city. The only other examples in Central Italy of a plain cyma with tongue-pattern rendered in colour only, as on the simae presently dealt with, are given by three small fragments found respectively in the Roman Forum (No. I: 11, p. 334, Pl. 106: 378, 379), at Lanuvium (No. I: 7, p. 423), and on the acropolis of Ardea (No. I: 6, p. 440). The first-mentioned of these fragments, however, is of a form that has no relation to the Caeretan simae, and the character of the decoration is also different; the two other fragments come closer to the Caeretan tongue-patterns, but no more than the fragment from Rome do they permit any conclusion

¹ Pfuhl, *MZG*, III, fig. 153; *CVA*, France, Fasc. 14, pls. 4, 5. Cf. also a Rhodian vase in Buschor, *Griech. Vasenmalerei*², pp. 77 f., fig. 58.

² G. and A. Körte, *Gordion*, p. 156, fig. 140.

as to the patterns with which they were combined. The Caeretan terracottas here described, like the plaques or simae to which the solitary fragments just referred to belong, are isolated phenomena, types which were never widely spread and were soon given up.

From what has been pointed out in the previous discussion it is evident that the earliest system of architectural protective terracotta decoration was created in close adherence to prototypes borrowed from the Greeks, although the adaption and fusion of the foreign elements, and the greater part of the manufacture, are to be ascribed to the activity of local schools of native artists. The strong Hellenic influence on this special branch of craftsmanship as well as on Etrusco-Italic art in general, is of course the result of the intense connexions existing between the cities of Central Italy, and especially of Etruria, and the great industrial and commercial centres of the Hellenic world, connexions testified above all by the quantity of Greek vases of nearly all types found in the first-mentioned region. The import of such vases and of other products of Greek art no doubt accounts for a good deal of the Hellenic influence, especially, it seems, for the spreading of decorative designs. Still more, however, and especially for the transfer of the various types of fictile revetment and decoration borrowed from the Greeks, have we apparently to reckon with the activity of Greek artists who established themselves in Etruria, for some time or for their life time, and there founded prosperous schools of indigenous pupil-artists. The tradition of the Corinthian *fictores* who accompanied the father of Tarquinius Priscus from their native city to Etruria no doubt reflects a historical reality (cf. pp. LXXIV f.), and the story of Damophilus and Gorgasus, who made the fictile decoration of the temple of Ceres, Liber and Libera in Rome clearly shows that Greek artists specializing on this branch of craftsmanship were still at work in Central Italy in the early V century B. C. (p. LXXIII). The so-called Pontian vases prove the existence of Ionian vase painters working in Etruria and allow us to follow the Etruscanizing of the fabric almost step by step.¹

One of the principal channels for the Hellenic penetration of Central Italy was no doubt the great city of Caere. The close connexions between Caere and the Hellenic world are shown by the tradition of the city's ancient Greek name, Agylla, and by the fact that it dedicated a treasury at Delphi.² At the seaport of Pyrgi, we are told, there was a temple dedicated to the Greek Leukothea or Eileithyia (c. below, p. 13). The presence of Greeks at Caere is proved, moreover, by the discovery on the city plateau of a number of dedicatory inscriptions in Greek to the goddess Hera.³ From Caere and other Etruscan coastal cities Greek influence penetrated into the inland. Another way for this penetration was of course via Campania, where the Etrusco-Italic culture was in close contact with the civilization of the Greek colonies.

As regards the transfer of Greek types of fictile architectural decoration, however, the direct contact between the cities of Etruria and those of Ionia and of Greece proper apparently accounts for more than the indirect one by way of the Greek colonies in

¹ Cf. Pfuhl, *MZG*, I, pp. 184 ff.; Ducati, *PV*, especially p. 22.

² Cf. Hülsen, in Pauly-Wissowa, *RE*, III, cc. 1281 ff.

³ Cf. Mengarelli, *StE*, 10, 1936, pp. 67 ff.; and below, p. 13.

Sicily and Magna Graecia, or via Crete.¹ This is shown above all by the fact that the use of figured friezes for architectural decoration, derived by Etruria from Ionia, is unknown both on the Greek mainland, in Sicily, and in Magna Graecia, and is recorded in Crete only by an isolated and degraded type (p. LXXXII, note 3). The Sicilian or South-Italian influence traceable in the form of the *simae* and revetments from Caere discussed above also seems to be due to direct contact, for in Campania no kinds of terracotta decoration resembling the Caeretan types have come to light. As regards the spreading of the head antefixes, on the other hand, Sicily and South Italy may well have played the role of intermediaries, for this type of architectural decoration was propagated to these regions during the archaic period (p. CXI f.); but certainly there are no specimens that may be regarded as connecting links.

The great influence of Ionian art in Central Italy is accounted for by the Ionic expansion westward, and especially, as was first pointed out by Furtwängler, by the far-reaching colonizing activity exerted by Phocaea.² The predominant role played by Phocaea for the spreading westwards of Ionian art and culture is not least obvious from the early architectural terracottas of Etruria and Latium, a good deal of which, as we have seen, are unmistakably connected with similar terracottas found in the territory of Phocaea (Larisa), or with other products of art made in or derived from that region. In all probability, therefore, the Phocaeans were the chief propagators of the Ionian type of fictile architectural decoration in Central Italy, and also further westwards, via Massalia, to judge from a fragment of a figured frieze of terracotta found at Castelmau-le-Lez in Southern Gaul, the ancient Sextantio.³

In spite of the numerous analogies, pointed out in detail above, between the early architectural terracottas of Central Italy and those of the Hellenic world, there can be no doubt that the former in the great majority of cases were made by native craftsmen, and not, as has been suggested,⁴ by immigrant Greek artists. Compared with the architectural terracottas of the Hellenic world those from Central Italy in general present a coarser workmanship and a lack of refined and elaborate details that in most cases differentiate them absolutely from the former. The inferiority of style and workmanship is especially obvious in the figured friezes, which often appear as rather awkward imitations; sometimes, moreover, the makers' lack of skill is evident not only from coarseness of style and execution, but also from certain faults attesting inexperience in making moulds; cf. the plaque from Vignanello, No. 1, p. 150, Pl. 57: 188, and the fragment of uncertain provenance, No. I: 27, p. 505. To the credit of the Italic friezes,

¹ Cf. Casson, *Cambr. Anc. Hist.*, IV, pp. 431 f., who emphasizes the Hellenic penetration of Central Italy beside and independently of the influence exerted by the Greek colonies of Sicily and Magna Graecia. As regards the architectural terracottas of Central Italy, cf. Mrs. Van Buren, *FTR*, pp. 34 and 57, who envisages a derivation from Sicily and Magna Graecia, and from Asia Minor by way of Crete. Cf. also Ducati, *SAE*, p. 84; Pace, *Arte e civiltà della Sicilia antica*, II, p. 275.

² Cf. Furtwängler, *AG*, III, pp. 89 ff.; Rizzo, *BC*, 39, 1911, pp. 43 f.; Ducati, *EA*, II, p. 66; id., *SAE*, pp. 219 ff.; Demangel, *FI*, p. 174 and note 1; Pace, *Arte e civiltà*, II, pp. 274 f.

³ Cf. Demangel, *FI*, p. 191, fig. 52, and the literature cited in note 3.

⁴ Savignoni, *MAL*, 8, 1898, cc. 535 ff.; Furtwängler, *AG*, III, p. 89; Hauser, *ÖJ.* 9, 1906, pp. 115 f.

on the other hand, we may point out the remarkable impression of space, life, and motion that some of them convey to the observer, an impression obtained mainly by the ranging of the figures of men and horses in double files, by letting them overlap upon each other or appear as partly hidden by other objects, and by the introduction of certain impressive features rendered with surprising realism, such as the driver looking back at the pursuing team, the gods twisting round on their chairs, and, above all, the striking representation of a pair of horses in »flying gallop» depicted on one of the plaques from Caere (No. I: 2 c. pp. 18 f., Pl. 5: 10, left). While the other devices have precedences, if not among the Greek terracotta friezes,¹ at least in Greek vase painting, the rendering of the »flying gallop» in the manner shown by the Caeretan plaque seems to be an independent achievement and an early manifestation of Etruscan realism.²

To these stylistic criteria may be added others of antiquarian nature, such as the appearance in the figured friezes of distinctly non-Hellenic elements: the curved Etruscan *lituus* and the pointed *tutulus*. The chariots depicted in the racing and procession scenes, moreover, are mostly of the type represented by the bronze chariot from Monteleone,³ a type which, according to Nachod,⁴ is to be regarded as purely Etruscan; in some cases (on the plaques from Caere and Tarquinia) there appears a type of chariot which Nachod considers to be Etruscan, though modified by Ionic influence⁵; and in another case (on the sima from Palestrina) the chariots betray influence from the Greek mainland type.⁶

That the makers of the Italic friezes, and the other architectural terracottas belonging to them, were for the most part Etruscans, may be deduced not only from the presence of Etruscan elements in the figured scenes, but also from the fact that the greater part of these terracottas have come to light in Etruria, and another part, found at Velletri and Rome, may be ascribed with a fair amount of probability to Etruria, to be precise to Veii. The latter assumption is based on the fact that fragments of figured plaques, absolutely identical and apparently made from the same moulds, have come to light both at Velletri, in Rome, and at Veii (cf. p. CXIX, Figs. 13, 14). This fact ought to be considered in the light of the tradition of an early school of clay modellers flourishing at Veii, the most famous member of which, Vulca by name, was called to Rome by the Tarquins to make the fictile cult statue of Jupiter in the Capitoline temple, while other Veientine craftsmen were entrusted with the execution of the terracotta decoration of the temple itself (pp. LXXII, 335 f.). The reliability of this tradition is brilliantly proved

¹ It is to be observed that the Greek figure friezes in general are strictly decorative, whereas the Etruscan friezes have a more pictorial character. The friezes with chariot-racing scenes from Larisa and Sardes were composed of a series of identical teams ranged one behind the other, one team on each plaque. In the frieze from Velletri the teams are gaining upon each other and overhauling each other. On the plaque from Thasus the galloping horseman, with the hound-and-hare motive below the horse, is repeated in exactly the same form, whereas in the frieze with mounted warriors from Velletri variation is obtained by letting the middle

pair of horses hover in the air, in a sort of »flying gallop». Cf. also the variations introduced into the friezes with horseman and chariot scenes from Caere.

² The realistic manner in which the »flying gallop» is rendered on the Caeretan plaque is not to be compared with the un-realistic kind of »flying gallop» shown by the Velletri plaque just mentioned, or on certain Greek vases.

³ *BrBr*, pls. 586/87.

⁴ Nachod, *RI*, pp. 43 ff.

⁵ Nachod, *RI*, pp. 60 f.

⁶ Nachod, *RI*, pp. 62 ff.

by the discovery at Veii of the magnificent terracotta statue of Apollo together with the fragments of its fellow-statues, a group ascribable to about the period in which the Capitoline temple was completed (pp. 3 f.). On the basis of these facts it seems reasonable to conclude that the figured friezes from Velletri, Rome, and Veii, being identical in all details and homogeneous in style and workmanship, together with the sima and the antefixes belonging to them, are the works of Etruscan artists, or rather an Etruscan artist, from Veii. We thus have in these terracottas a second work of the Veientine school, or rather a series of works, which, though not comparable to the Apollo group in point of artistic merits, are of no mean importance, as throwing some light upon the cultural connexions between Etruria and Latium at a time lying some generation or more before the dedication of the Capitoline temple, and showing the leading role played by Etruscan artists in the development of art and handicraft in Rome and Latium during the period of the Kings.

There can be no doubt that, beside the Veientine school, other schools of clay modellers were at work in the chief cities of Etruria from a very early date.¹ The figured plaques and the early head antefixes from Caere, for instance, have a distinct character of their own indicating local workmanship, and so have the friezes from Tuscania and Poggio Buco. The manufacture of architectural terracottas in Etruria was apparently in the hands of local schools of native artists and craftsmen working after the pattern of Greek prototypes. In spite of their adherence to these prototypes, the native artists were however no mere imitators devoid of inventiveness or of an artistic outlook of their own, but proved themselves capable of combining the foreign elements into new schemes and of adapting them to the peculiar structure of the Etrusco-Italic temple. In the course of time they thus developed an indigenous tradition of craftsmanship and created a system of fictile architectonic decoration which, though wholly composed of elements borrowed from the rich treasury of Greek art, was yet entirely different from the systems of the Hellenic world and to a certain degree has the character of a novel achievement.

PERIOD II.

(Second half of VI century — late V century B. C.)

In this period the Etrusco-Italic system of architectural terracotta decoration reaches its most brilliant stage of development. While in the previous period the system apparently included only a few standard types of revetment, in the present period a much greater number of decorative elements were developed, the abundant remains of which allows us to get a fairly clear view of the various devices of protective decoration employed. The chief novelties and modifications characterizing the terracotta revetments of the second period are: the abolishment of the figured friezes and their substitution with bands of purely ornamental designs; the abandonment of the lateral simae in favour

¹ For the development, in general, of different schools of artists in Etruria, cf. Messerschmidt, *EW*, p. 5.

of decorated eaves-tiles surmounted by antefixes; and a rich and remarkable development of the elements crowning the roof — antefixes, acroteria, and crestings — in which figured decoration, in the form of heads, whole figures, or groups of figures, plays a dominant role, and allows us to follow how the Ionicizing art of the previous period gradually develops into an Atticizing style.

Roofing-tiles. As far as ordinary rain-tiles are concerned, the material is not very abundant. A greater number of well-preserved rain-tiles from temples has come to light at Marzabotto (No. 1, pp. 315 f., Fig. 33), but these are not very early, although some of them may be assigned to the V century B.C. From the temple sites of Etruria and Latium a considerable number of fragments of archaic rain-tiles has been recovered, but these fragments belong almost exclusively to the painted borders of eaves-tiles and are generally not sufficient for a restoration of entire tiles. Only in Campania have a number of early, complete or restorable rain-tiles, all eaves-tiles, been discovered. The cover-tiles preserved are mostly attached to antefixes.

That so small a number of complete or restorable roof-tiles has been recovered from the temples of Central Italy is due partly to the fact that in earlier excavation fragments of undecorated tiles were probably not collected, partly to the circumstance that the ordinary tiles of a temple roof, when dismounted or slightly damaged, were largely re-used in antiquity, partly for other buildings, partly for funerary purposes, especially for the covering of tombs and sarcophagi. Most of the painted eaves-tiles and antefixes from Cumae were found in the necropolis; Gàbrici mentions a tomb which was covered saddle-roof fashion with rain-tiles and cover-tiles, one of the latter ending with an antefix.¹ In the Crocefisso del Tufo necropolis at Orvieto was found a fragment of a painted eaves-tile (p. 157, c), and in the Banditaccia necropolis at Caere an early antefix came to light (p. 22). Revetment plaques and other members decorated in relief were apparently also used occasionally for a funerary purpose, for an early frieze plaque was found in a chamber tomb on the Esquiline, Rome (No. I: 1, pp. 343 f.), and various fragments of architectural terracotta sculpture were discovered in tombs at Chiusi (p. 253).

The rain-tiles are regularly flat and rectangular, and their long sides are provided with raised or bent-up flanges, which are generally angular in section. Curved rain-tiles do not occur.² The tiles were apparently made in several sizes.³ The system of joining presented by the majority of the archaic rain-tiles from Central Italy⁴ may be regarded as a simplification of the devices used in the Greek world. The rain-tile increases in

¹ Gàbrici, *MAL*, 22, 1913, c. 551; cf. Koch, *DC*, p. 1, note 1, p. 15, p. 19, note 4.

² Cf. below, pp. CLXII f.

³ For the sake of comparison the following measures may be indicated: 1) eaves-tile from Capua (Koch, *DC*, fig. 1, pl. II: 2) = 67×46 cm.; 2) eaves-tile from Cumae (*MAL*, 22, 1913, c. 551, fig. 200) = 70.3×49.5 cm.; 3) eaves-tile from Pompei (*MAL*, 33, 1929, c. 247, fig. 44) = 71×48 cm. (but according to the figure = 72×42 cm.); 4) eaves-tile from

Minturno (No. I: 7, pp. 487 f.) = 72×49.5 cm.; 5) eaves-tiles from Satricum (No. II: 25 d, p. 477), width = 49 cm. The measurements of the tiles from Marzabotto are indicated in Fig. 32, p. 315.

⁴ A very primitive system of joining was shown by the roofing-tiles discovered in the twentieth stratum below the Comitium in the Roman Forum; cf. Boni, *NS*, 1900, pp. 328 ff., figs. 32, 33; Vaglieri, *BC*, 31, 1903, p. 131, fig. 69; and below, p. 331.

thickness towards its lower edge, which is halved for a distance equal to its overlap on the thinner edge of the following tile; likewise, the raised side edges increase in breadth towards the front, where they are halved from the outside for a portion corresponding to the overlap, in order to allow their insertion between the side edges of the adjoining tile. Owing to this system the rain-tiles came to rest with their entire under-surface against the boarding of the roof, and were rigidly connected by means of the overlapping, -shaped flanges which, as a result of the halving, projected at the lower end of each tile. The system may be illustrated by the reconstruction shown by Pl. A: 1 and by the rain-tiles attached to the pedimental sima from the site of Sassi Caduti, Civita Castellana (No. I: 10, Pl. E: 1).

A somewhat different system of joining, identical with that used in Sicily and Magna Graecia, is presented by an almost complete rain-tile from Sant' Angelo in Formis.¹ This tile also increases in thickness towards the lower edge, which is halved for a width corresponding to the overlap; but the side edges, which increase in breadth towards the front, are rounded on the insides and undercut for the overlap, in the manner shown by Sicilian and South Italian tiles.²

The eaves-tiles, which projected beyond the edge of the roof with a portion corresponding to about one-third or one-fourth of their length, are generally pierced with holes for nails, which fastened the tiles to the underlying wood-work. These holes are usually placed just behind the projecting part; sometimes there is one hole in the middle of each tile,³ sometimes one placed near one of the side edges,⁴ sometimes, again, there are two holes placed near the side edges.⁵ On the upper side of the eaves-tiles there is generally a cross-piece, which usually projects at right angles from one of the raised side-edges,⁶ but is sometimes severed from the edge.⁷ This cross-piece was inserted into a square notch made in the lower edge of the cover-tile, and thus served to prevent this tile from sliding.⁸ When a nail-hole is placed near the side edge it usually pierces also the cross-piece, apparently in order to weaken the tile the least possible, and to protect it from cracking when the nail was driven in.⁹ For the same purpose, when the nail-hole is placed in the middle of the tile, it usually passes through a raised boss or knob on the upper side of the tile.¹⁰

Only the eaves-tiles were regularly held in place by means of nails; the rain-tiles above the eaves usually have no nail-holes¹¹ and were apparently kept in place only by their weight and by the system of halving and overlapping, by the aid of which the tiles of the rows ascending the slopes were firmly interlocked and brought to rest with their

¹ Koch, *DC*, pp. 2 f., fig. 1, pl. II: 2.

² Cf. the tile reproduced in 41. *WPB*, p. 17.

³ Cf. the tiles from Marzabotto, p. 315, fig. 32.

⁴ Cf. the tile from Cumae described by Gàbrici, *MAL*, 22, 1913, c. 554, fig. 202 a.

⁵ Cf. the tile from Sant' Angelo in Formis: Koch, *DC*, fig. 1, pl. II: 2.

⁶ Cf. the tile from Sant' Angelo in Formis: Koch, *DC*, as above.

⁷ This is the case on the eaves-tiles from Cumae described by Gàbrici, *MAL*, 22, 1913, cc. 551 ff., figs. 201 a, 202 a; and on eaves-tiles from the temple of Dea Marica at Minturno (No. I: 9, p. 488).

⁸ The system is clearly illustrated by the reconstruction in Koch, *DC*, fig. 1.

⁹ Cf. Koch, *DC*, figs. 1, 25.

¹⁰ Cf. the tiles from Marzabotto (No. 1, pp. 315 f., Fig. 32) and tiles No. II: 42 from the temple at the Belvedere, Orvieto (p. 182).

¹¹ Cf. the tiles from Marzabotto, pp. 315 f., Fig. 32.

entire undersides against the boarding of the roof. That this method of fastening the tiles could be used is ultimately due to the fact that the temple roofs were generally rather low-pitched,¹ so that the pressure of the tiles against the slopes was great, while the strain acting on the nails was comparatively small. On account of all this, there was no need of a clay bedding for the tiles, and in fact there is no evidence of such a bedding having ever been used.²

The rain-tiles were usually not laid with the side edges fitted closely against one another, but mostly with small interstices. This was done partly because the tiles, owing to imperfect moulding, to their handling in a moist state, and to different shrinkage in the furnace, were apparently never of exactly the same width, partly because the final cover-tiles above the eaves were sometimes fastened to the roof by means of nails which had to pass between the underlying rain-tiles. On account of the interstices between the ascending rows of rain-tiles special contrivances had to be used for the fitting of the eaves-tiles if the projecting and decorated eaves were not to present the ugly aspect of being interrupted by narrow openings. This was accomplished in somewhat different manners. Some Campanian tiles present a system of close joining akin to that used in the Greek world (pp. LXXX f., XCVIII): the surface of juncture of either of the long sides of the tile is provided with a raised panel, which is equal in length with the projecting part of the tile, and either trapeziform or finished off ~-fashion above.³ Thanks to these panels the projecting parts of the eaves-tiles fitted closely to one another; should the height of the panel be greater than the width of the interstice, the panel was simply ground off until the required height was obtained. A fragment of an eaves-tile from the temple of Dea Marica at Minturno (No. I: 7, pp. 487 f.) presents the same system, except that the side panels have a wedge-like form. This type of eaves-tile was apparently imported from Campania — like so many other elements of the revetment of this temple — as is seen also from the form of its side-edges, which are rounded on the inside. In Etruria and Latium the eaves-tiles generally have either no contrivances for close joining, or are only provided with a slightly projecting ridge at the lower edge of the surface of juncture on either side; these ridges, which continued along the sides of the tile for a distance equal to the projection, performed the same function as the panels just spoken of, though probably in a less perfect manner. The system is best illustrated by the later tiles from Lo Scasato, Civita Castellana (No. III: 6, pp. 138 ff., Fig. 26).

The part of the eaves-tiles which projected beyond the edge of the roof and, consequently, was visible from below, was finished off and decorated in different manners. As regards the shape of the tile, four different types of eaves-tile may be distinguished:

¹ Cf. above, pp. LXVI f.

² Borrmann, *GB*, fig. 150, reconstructs a clay bedding for the rain-tiles of the Vitruvian triple-cella temple, but this is certainly erroneous. The clay beddings was necessary for roof-tiles of the Lacinian type, but would have been superfluous and awkward for a roofing with flat rain-tiles; cf.

above, p. XC, and note 14. Nor is there any material evidence for such a bedding, although, since the Etrusco-Italic temples were often destroyed by fire, one would have expected to find some remains of it, hard-baked, in the excavations, had it really existed.

³ Koch, *DC*, pp. 2 f., fig. 1, pp. 20 f., fig. 25.

- 1) eaves-tiles without drip;
- 2) eaves-tiles with drip and curved underside;
- 3) eaves-tiles with drip in the form of a bent-down front edge;
- 4) eaves-tiles with hanging curtain.

The first type of eaves-tile is represented by numerous examples; it may be observed, however, that in the case of solitary fragments it is often impossible to state whether a fragment belonged to a plain eaves-tile or to a tile of the third or fourth type, for the difference consists only in the presence or non-presence of a front drip-edging, and in the form of this edging. The eaves-tiles of the first type have no particular drip-edge in the front. The projecting part of the under side is decorated with a border of painted ornaments, red and black on a white or cream ground, and enclosed on two sides, behind and in the front, by stripes of the same colours. The front edge of the tile is also decorated with a painted border. The border of the underside which indicates the projection of the tile, varies in breadth from 15 to above 30 cm. The patterns used for the eaves-tiles are restricted to certain standard types. In the earlier part of the period here concerned the pattern of palmettes, lotuses, and false S-spirals used on the early eaves-tiles spoken of above (p. CXXXVIII) — and on the lateral sima from Velletri (p. CXXXVII) — is mostly replaced by purely geometric ornaments¹ constructed with the aid of mechanical devices. A number of eaves-tiles from Cumae and Sant' Angelo in Formis, all without drip, are decorated with a double guilloche on the underside and with hammer-maeander, single guilloche, or chevrons on the front edge.² Other tiles from the same sites are decorated with a border composed of three groups of concentric circles, the outer of which take up almost the whole width of the border, while smaller, filled or open, circles are placed between the groups³; on a fragment from Sant' Angelo in Formis there are also round dots between the concentric circles⁴; the front edge is decorated with rectangles of black and white, which on the fragment just referred to are crossed by diagonal lines of white and red. Eaves-tiles decorated with patterns of this type have also come to light at the temple of Dea Marica at Minturno (No. I: 9, p. 488),⁵ and at the temple of Mater Matuta at Satricum (No. II: 25 c, p. 477, Pl. F: 3); these tiles together with sundry other elements of the terracotta revetments of the two temples, attest the range of the Campanian influence northwards.

In the rest of Latium and in Etruria the eaves-tiles were usually decorated with rectilinear patterns, although the guilloche was occasionally used, as is shown by some fragments from Tarquinia (No. I: 4, p. 67). The eaves-tile found on the Roman Capitolium (No. I: 1, p. 341, Pl. F: 1), which may with some confidence be ascribed to the temple of Jupiter, is decorated with a border composed of simple maeanders ranged

¹ The only exception is, so far as I know, a solitary tile fragment from Capua, decorated with a chain of broad lotus-flowers turned alternately in opposite directions and connected by stalks: Koch, *DC*, p. 22, pl. XXXII: 2.

² Koch, *DC*, p. 15, fig. 18, pp. 20 f., pl. II: 2, figs. 1, 24—27; Gàbrici, *MAL*, 22, 1913, cc. 551 f., fig. 200.

³ Koch, *DC*, p. 16, fig. 19; Gàbrici, *I. c.*, fig. 201. The design also occurs in Etruscan tomb paintings; cf. Weege, *EM*, pls. 14, 23, 70.

⁴ Koch, *DC*, p. 21, figs. 29, 30.

⁵ Mingazzini, *MAL*, 37, 1938, pls. III: 10, IV: 6.

parallel, red and black alternately, so as to form a sort of embattlement. Fragments of tiles decorated in the same manner have also been found elsewhere in Rome (Sporadic Finds, No. I: 4, p. 364, Pl. 108: 387), and at Ardea (Acropolis, No. I: 2, p. 439). A number of tile fragments from Ardea (Acropolis, No. I: 3, p. 439; Casaliniaccio, Nos. I: 2, I: 3, p. 448), Lanuvium (Nos. I: 9, I: 10, p. 424), and Segni (No. I: 8 c, p. 399), have a more complicated maeander design: the maeanders, formed by a continuous line, are arranged in two rows and separated by fields occupied by ornaments composed of four small squares grouped round a similar square in the centre. A kindred pattern is presented by fragment No. I: 11 from Lanuvium (p. 424). It is not ascertainable, however, whether all these fragments belonged to plain eaves-tiles or to eaves-tiles with hanging curtain. Another, very common eaves-tile pattern is composed of broad zigzag bands, red, white, and black in alternating order. This pattern was in use both in Etruria, in Latium, and in Campania; fragments of tiles decorated in this manner have come to light at Civita Castellana (Vignale, Larger Temple, No. I: 7, p. 96; Sassi Caduti, No. I: 12, p. 113), Segni (No. I: 8 b, p. 399), Satricum (No. II: 25 d, p. 477), Cumae,¹ and Sant' Angelo in Formis.² This pattern was also used in later times, as may be seen, for instance, from the eaves-tiles found at Lo Scasato, Civita Castellana (No. III: 6, pp. 138 f., Fig. 26).

An eaves-tile pattern of peculiar type makes its appearance at Orvieto in the first half of the V century B. C. This pattern consists of a border composed of a series of oblique S-spirals and addorsed palmettes, painted in red and black on a light, cream or ochre-coloured ground. Fragmentary eaves-tiles, decorated with this pattern have been discovered at the temple at the Belvedere (No. I: 4, pp. 170 f., Pl. 63: 204); another, very interesting fragment was discovered at the church of S. Francesco (Sporadic Finds, No. I: 5, p. 196, Pl. 74: 251). On this fragment the ornamental frieze runs obliquely across the slab, and in the triangular corner is the figure of a reclining Triton snatching at a small dolphin. The oblique spiral-and-palmette pattern, as well as the type of the sea-god, are evidently inspired by Greek vase paintings.³ The pattern seems not to have been in use for architectural decoration outside Orvieto; at Orvieto, however, it occurs also on architectural terracottas of later date, as on the sima from Via S. Leonardo (No. I: 8, pp. 162 f., Pl. 62: 199), and on two fragments of a revetment plaque (Sporadic Finds, No. II: 9, p. 199).

The second type of eaves-tile is characterized by the presence of a moulded drip-edge of a form that is no doubt derived from Greek prototypes (pp. LXXX, LXXXIX, XCVIII, XCIX): the underside of the projecting part of the tile curves downwards towards the

¹ Gàbrici, *MAL*, 22, 1913, c. 553, fig. 202.

² Koch, *DC*, p. 21, fig. 28.

³ The pattern composed of oblique S-spirals and addorsed palmettes issuing from the meeting-points of the former occurs frequently on Attic red-figured vases of the severe style; cf. Jacobsthal, *Ornamente griechischer Vasen*, pls. 47 c, 61 b, 74 b. The pattern also appears on the well-known Etruscan mirror in

the British Museum, showing Heracles (Herecele) and Mlacuch: Gerhard-Körte, *ES*, IV, pl. 344; Walters, *Catalogue of Bronzes*, pl. XVIII; Ducati, *SAE*, p. 328, fig. 372; Giglioli, *AE*, p. 27, pl. CXXXIV: 2. — The Triton, or *ἄλιος γέρων*, is often met with on Ionian, and Ionian-Etruscan vases; cf. *AD*, II, pl. 56: 2; Sieveking-Hackl, *Die königliche Vasensammlung zu München*, p. 146, No. 972, fig. 183; Ducati, *PV*, pl. 7,

front edge, which on account of this is considerably broader than the thickness of the tile. This type of eaves-tile is rare in Central Italy. It is mainly represented by a fragment from Capua,¹ showing the projecting part of a tile, the underside of which has the form of a series of convex strigils issuing from a transverse roll-moulding and curved strongly downwards in the front; the front surface is divided into two fasciae, an upper, narrow one decorated with a hammer-maeander, and a lower and broader one, adorned with a leaf-and-dart pattern. On the upper side of the fragment is part of the raised side edge of the tile.

There is only one more example of an eaves-tile of this type, the fragment of a plain cymation with tongue-pattern from the Roman Forum, which has already been referred to in another context (No. I: 11, p. 334, Pl. 106: 378, 379; cf. above, p. CXLVII). This fragment in all probability belonged to an eaves-tile, as may be concluded from its form and from the fact that the side of it corresponding to the front edge of such a tile is divided into two fasciae decorated with maeander and lozenges forming a herring-bone-pattern, a decoration visible only to the birds, had the fragment belonged to an upright architectonic member. In form, manufacture, and decoration this fragment is a foreigner among the architectural terracottas of Etruria and Latium,² more akin to the revetments of Sicily and Magna Graecia, or to those of mainland Greece, than to the revetments of Central Italy. The fragment thus represents an isolated instance of direct Greek influence, or rather, of direct Greek activity on Roman soil as early as the later archaic period, and makes us remember the tradition of the Greek artists Damophilus and Gorgasus who, in the first decade of the V century B. C., executed the fictile decoration of the temple of Ceres, Liber, and Libera near the Circus Maximus, a decoration which, according to Varro, differed from the Tuscan decoration of all earlier temples in Rome (p. LXXIII); in all probability the fragment here concerned may be rightly used to illustrate the difference between the fictile revetment of the said temple and the usual terracotta decoration of Tuscan style.

The third type of eaves-tile is characterized by having a drip of a different and simpler form than that of the eaves-tiles of the second type. The drip consists merely of the front edge of the tile bent down at right angles and decorated with painted designs on the outside. Specimens of this type of eaves-tile have come to light at Sant' Angelo in Formis, at the temple of Dea Marica at Minturno, and at the temple of Mater Matuta at Satricum; in the rest of Latium and in Etruria this type was apparently never at home. The eaves-tile from Sant' Angelo in Formis³ is decorated with a double guilloche on the underside and with a single guilloche on the front of the drip-edge, while the back of the same, which is rounded, is painted with oblong sections of black, white, red, white. Among the terracottas from Satricum there are fragments of tiles decorated with diagonal cross-stripes on the underside and with a single guilloche on the front of the drip (No. II: 25a, p. 476, Pl. F: 5). Other fragments from Satricum belong to eaves-tiles decorated with a painted tongue-pattern on the underside; the drip is broken away (No. II: 25b,

¹ Koch, *DC*, pp. 22 f., fig. 31, pl. XXXII: 1.

² The fragments No. I: 12, p. 334, apparently belonged to the same revetment as the cymation No.

I: 11, to which they are similar in colouring and manufacture.

³ Koch, *DC*, p. 22, pl. II: 3 a—c.

p. 476, Pl. F: 2). From the temple of Dea Marica at Minturno come two specimens of eaves-tile with drip-edge which may be regarded as a form intermediary between those of the third and those of the fourth type (Nos. I: 7, I: 8, pp. 487 f.). These tiles have a plain drip-edge similar to those of the tiles just described, with the exception that the edge is bounded above, on the outside, by a roll-moulding, and strengthened by another roll applied to the inside, just in the angle between the drip and the tile. Some of the tiles are decorated with a double guilloche on the underside, others with a pattern of zigzag bands¹; the outside of the drip has a hammer-maeander; the rolls are adorned with the usual oblique stripes.

The fourth type of eaves-tile is characterized by the fact that the drip-edge has lost its original meaning and is transformed into a mere ornament, assuming the form of a hanging curtain attached a little behind the front edge of the tile and decorated with an ornamental design in relief. These curtains are characteristic of the Etruscan and Latin revetments, while in Campania no example of this device has come to light.² The earliest specimens of a tile of this kind is a fragment from Caere (No. II: 5, p. 27, Pl. 8: 26), showing a curtain made in one piece with the tile, of which only the front edge is preserved; this edge is decorated with a simple maeander in paint, while the curtain is decorated in relief, being composed of a thick egg-and-dart moulding and, below this, a row of compact miniature palmettes and acorn-like buds hanging in alternating order from a series of thick spirals. The pattern betrays Ionian influence; palmettes of the type in question, with a longish, well-marked centre-part, coherent petals, and a denticulated edge, frequently occur on Ionian and Ionian-Etruscan black-figured vases,³ and also appear in the wall-paintings of the Tomba delle Leonesse at Tarquinia.⁴

In most cases, however, the curtain was moulded separately in sections and fastened to the eaves-tiles by means of metal clamps and lead casting.⁵ The earliest example of this type of curtain is probably a specimen found at Caere (No. II: 6, p. 28, Pl. 8: 27). This curtain, like the previous one, is executed in thick relief and consists of a row of alternate palmettes and lotus-flowers in open-work, hanging from a series of spirals turned

¹ Not with »triangular and rhomboid fields», as is wrongly stated on p. 487.

² Ducati, *SAE*, p. 98, and note 209, considers the eaves-tile curtains to have been developed from a Campanian prototype, referring to a border of hanging palmettes from Capua, illustrated by Koch, *DC*, p. 87, pl. XXXII: 3 (sic!) and compared to the pendent palmettes of a Syracusan revetment (p. CIV) by Orsi, *MAL*, 25, 1919, c. 654. But the Capuan border does not consist of separate palmettes fastened with lead sealings, like the Syracusan ones, but of a row of spaced, cut-out palmettes hanging from a fascia which is clearly indicated by Koch to be a revetment fastened with nails, not an acroterion, as the two Italian scholars erroneously assert. There is, consequently, no connecting link between the Etruscan and Latin eaves-tile curtains and the Syracusan hanging palmettes,

which may be compared with the former only in regard to the technique of their fastening, not in origin.

³ Cf. Sieveking-Hackl, *Die Königliche Vasensammlung zu München*, p. 131, No. 921 a, fig. 158; Langlotz, *Griechische Vasen in Würzburg*, No. 450, pl. 125, No. 780, pl. 228; Ducati, *PV*, pls. 5, 6, 21, 25, 26; Waldhauer, *JHS*, 43, 1923, pp. 174 f., fig. 4.

⁴ *AD*, II, pl. 42; Giglioli, *AE*, pls. CXI: 2, CXII: 2; Ducati, *Le pitture delle Tombe delle Leonesse e dei Vasi dipinti*. Ducati, *o. c.*, pp. 19—21, dates the paintings of the Tomba delle Leonesse to about 540—530 B. C.

⁵ The function of these curtains, and the manner in which they were applied to the eaves-tiles, was first recognized by Mengarelli; cf. *BC*, 39, 1911, p. 65; *StE*, 10, 1936, p. 79.

downwards and interlinked with another series of similar spirals turned upwards and attached to a small torus which forms the upper edge of the curtain. This pattern, too, has an Ionic character.¹ Another open-work curtain has come to light at Lanuvium (No. I:15, p. 425); it consists of a series of buds hanging from a row of open arches, below a roll-moulding. Both the last-mentioned curtains remind one in style and execution, of certain products of Etruscan bronze work of the second half of the VI century B. C.²; it is not impossible, rather probable, that open-work curtains of this type were originally made in bronze and attached to bronze tiles (cf. p. CXXVII).

In somewhat later specimens the relief of the curtain is generally low. A small curtain from Orvieto (Sporadic Finds, No. II: 10, p. 199, Pl. 75: 256, Fig. 31: F 4) has a pattern of reversed lotus-flowers and buds, set very close together, under a row of small discs; the lower edge is on some fragments straight, on others it is cut out according to the pattern, as on most other specimens of hanging curtains. Another curtain from Orvieto (Sporadic Finds, No. II: 11, pp. 199 f.) is decorated with a series of palmettes and lotuses hanging from pairs of scrolls issuing from the lotuses. Fragments of a similar curtain, though with differently coiling scrolls, have come to light at Ardea (Acropolis, No. I: 5, p. 440, Pl. 135: 473). Another type of curtain is represented by fragments found at Sassi Caduti, Civita Castellana (No. I: 14, p. 114, Pl. 40: 131); this curtain is decorated with a row of upright lotuses and hanging palmettes alternating, and connected by S-spirals. A fragment of a curtain of the same type has come to light at Velletri (No. I: 17, p. 415). Fragments of curtains of a type akin to the last-mentioned one have been discovered at Satricum (No. II: 26, p. 477, Pl. 152: 518), Ardea (Acropolis, No. I: 4, p. 440, Pl. 135: 472), and Segni (No. I: 9, p. 400); the decoration consists of hanging palmettes and discs, alternating between pairs of S-spirals linked in a zigzag row. The relief is very low and flat, and the specimens from the three sites are almost identical; only minute differences in the design indicate that they are derived from different moulds.

Except for the hanging curtain, the eaves-tiles of the fourth type are similar to those of the first, and are decorated on the underside, like the latter, with a painted border of meander pattern, zigzags, etc.; cf., for instance, the painted tile fragment No. I: 13 from Sassi Caduti, Civita Castellana (p. 113, Pl. 40: 133), the fragments No. II: 9 from the Smaller Temple on the Vignale plateau at the same site (p. 104), and the tiles No. II: 25 d from Satricum (p. 477).

The eaves-tiles provided with attached hanging curtain have near their front edge narrow slits for the fastening of the metal cramps and lead sealings which fixed the curtain to the tiles. For the same purpose the sections of the curtain have in their top surface a number of holes bored in obliquely, single or in pairs set swallow-tail fashion, and often in the bottom of a channel grooved lengthways in the top surface, to receive the liquid lead. The vertical joints of the sections were also connected by lead cast into similar grooves.

The development of the drip-edge into a hanging curtain of the type described seems to have taken place in Etruria. In Etruria the earliest specimens of the type have come

¹ For the hanging spirals cf. Ducati, *PV*, pl. 4.

Vulci lastly treated by M. Guarducci, *StE*, 10, 1936,

² See the Etruscan tripods and vase appliques from pp. 15 ff.; cf. especially pls. III—V.

to light, while in Campania no fragment of such a curtain has hitherto been discovered: nor is there any parallel contrivance among the architectural terracottas of the Greek world.¹

The Campanian eaves-tiles are often painted also on the upper side. The tile with zigzag pattern from Cumae (MAL, 22, 1913, cc. 553 f., figs. 202, 202 a) has on the upper side, along the front edge, a black band equal in width to the border on the opposite side. More often, the entire upper surface of the tile is divided diagonally into four triangular spaces, of which the two meeting with acute angles are painted black; this is the case with the tile decorated with circle-pattern from Cumae (MAL, 22, 1913, c. 552, fig. 201 a), with two tile fragments from Sant' Angelo in Formis (Koch, DC, p. 21, figs. 26, 29), and with a fragmentary tile from Pompei (MAL, 33, 1929, c. 247, fig. 44). The eaves-tiles from Etruria and Latium are generally unpainted on the upper side; an exception is the eaves-tile No. 1:7 from the temple of Dea Marica at Minturno (pp. 487 f.), which is painted in the last-described manner. This tile, however, is clearly of Campanian type, as was pointed out above. The diagonal pattern often permits a reconstruction of the dimensions of the tiles.

Among the roof-tiles found at Marzabotto there is also a sky-light tile, that is, a flat rain-tile open in the middle to let the day-light into the room below the roof; the opening is surrounded on three sides by a horseshoe-formed ridge serving to prevent rain-water from flowing into it (pp. 315 f., Fig. 32). There is no evidence that this tile belonged to one of the temples on the site, but this may well have been the case, for a late specimen of a similar tile was found at Perugia together with fragments of fictile temple decoration of ordinary type (No. III: 3, p. 264).

Tiles of this sort were well-known to the Greeks, who called them *ὀπαῖαι*²; specimens have been found at Olympia,³ Bassae,⁴ Syracuse,⁵ Sybaris,⁶ Pompei,⁷ and at the Heraeum at Sele.⁸

The *cover-tiles* are regularly of the semi-cylindrical type; cover-tiles of gable-roof form do not occur in Etruria and Latium, and in Campania they appear only in Hellenistic times.⁹ Only very few of the cover-tiles available are preserved in their full length, and all of them, complete or fragmentary, are connected with antefixes, thus showing that they had their place above the eaves-tiles; plain, ordinary cover-tiles are extremely rare, apparently because such tiles were largely re-used in antiquity, and because what fragments may have remained were not collected during the excavations (cf. above, p. CLII).

In archaic times the cover-tiles are usually rather high and nearly horseshoe-formed in section, rather than strictly semi-circular. Owing to the fact that the rain-tiles decrease in thickness towards the upper edge, the cover-tiles usually increase in height backwards, or

¹ To a certain degree, however, we may compare the hanging palmettes fastened with lead sealings to the raking geison of a Syracusan temple; cf. above, p. CLVIII, note 2.

² Pollux, *Onom.*, II, 4, 54; cf. Daremberg-Saglio, *Dictionnaire*, II: 2, pp. 1039 f.

³ *Olympia*, Textband II, p. 17, fig. 10, a; cf. Dörpfeld, *AM*, 16, 1891, pp. 337 f.

⁴ Anderson-Spiers, *AAG*, pp. 115 f., fig. 42.

⁵ NS, 1938, p. 289, fig. 17, left.

⁶ Galli, *AMG*, 1929, p. 74, fig. 58.

⁷ Durm, *BER*, pp. 333 f., figs. 363, 364.

⁸ NS, 1937, pp. 288 f., fig. 59.

⁹ Cf. Koch, *DC*, pp. 4 f., figs. 4, 11, pl. XIX: 5.

upwards, in order that the upper end of each tile might be fitted to the lower end of the adjoining tile above, and that the top of each cover-tile should be parallel, or nearly so, to the boarding of the roof.¹ Since the width of the cover-tiles is uniform, and their length corresponds to that of the rain-tiles, minus the overlap, they could not be joined in the primitive manner shown by the tiles found in the Roman Forum (cf. p. CLII, note 4), which tapered towards their upper end and thus allowed overlapping. Instead of this, the cover-tiles of the later archaic period present a more ingenious system, derived from Greek prototypes.² Each tile has at its back end, attached to the inner surface, a concentric projection, square-cut or, more often, semi-circular, above which the lower end of the adjoining tile fitted; in this way the tiles were prevented from being dislocated and a rain-tight juncture was obtained.³

The uppermost cover-tiles of the ascending rows were inserted into semi-circular openings cut into the lower edges of the semi-cylindrical ridge-tiles (cf. below). The final cover-tiles above the eaves, which terminate with antefixes of different types, were held in place by a cross-piece, or catch, which projected from one of the raised side edges of the eaves-tiles and was inserted into a square notch made in one of the lower edges of the cover-tiles.⁴ This system was also derived from Greek prototypes.⁵ Sometimes the cover-tiles were also fastened with nails driven in vertically through holes bored one in the top of each tile, each nail passing between two eaves-tiles (cf. above, p. CLIV, and Pl. G: 1). A cover-tile with antefix from Capua⁶ has one nail-hole in either side, through which nails were driven in obliquely; since these nails could hardly have penetrated to the wood-work, Koch assumes that they went into a layer of mortar which fastened the cover-tile.

There are not many examples of *ridge-tiles* from Central Italy, and the discovered specimens are often fragmentary and difficult to date with preciseness. From what remains, however, it can be stated with certainty that the semi-cylindrical form of ridge-tile that appears among the early terracottas from the Piazza d'Armi at Veii (No. 3, pp. 8, CXXXIX) was retained in all subsequent periods. The form is best illustrated by two almost intact tiles found on the Esquiline, Rome (Nos. II: 4 and II: 5, p. 347, Pl. A: 1, 2). Both are semi-cylindrical, with concentric flanges at the edges of juncture. One of them (II: 5) is decorated with a zigzag pattern and has two semi-circular openings at either side, for the insertion of the cover-tiles. The other is decorated with a large network and has two semi-tubular projections at either side for the insertion of the cover-tiles, and, below each projection, a square notch for the raised edges of the rain-tiles. None of these tiles, however, seems to belong to so early a period as the one here concerned. A similar ridge-tile from Capua,⁷ however, is undoubtedly archaic, for it is attached to a disc-acroterion of archaic type (p. CXCI). A fragment of a curved tile decorated with meander and scalloped band, from Lanuvium (No. I: 13, p. 424) is perhaps part of a ridge-tile. Other fragments of ridge-tiles are spoken of in connexion with the acroteria

¹ Cf. Koch, *DC*, p. 4, figs. 1 and 2.

² Cf. the tiles from Thermon referred to above, p. XCIII, note 3.

³ Cf. Pl. G: 1 and Fig. 32, p. 315; Koch, *DC*, p. 4, fig. 2, pl. I: 4 b.

⁴ Cf. above, p. CLIII and Pl. G: 1; Koch, *DC*, fig. 1, pl. I: 4 b.

⁵ Cf. above, p. LXXXI.

⁶ Koch, *DC*, p. 4, fig. 3, pl. XI: 7.

⁷ Koch, *DC*, pp. 7 f., fig. 13, p. 73, Pl. XX.

and acroterion-bases found at the temple of Mater Matuta at Satricum (No. II: 28, p. 477), and at the temple of Dea Marica at Minturno (No. I: 14, pp. 489 f.; CXCIV). At the latter sanctuary there were also found some fragments of semi-cylindrical ridge-tiles with moulded ribbons at the overlapping edges, which are rebated from the inside to fit over the projecting flanges of the adjoining tiles. These tiles thus betray influence from Magna Graecia and Sicily (cf. pp. CI f.), probably transmitted by Campania, although no such tiles seem to have been so far discovered there. The use of ridge-tile palmettes, on the other hand, which was customary in Sicily and Magna Graecia (pp. CI, CIII), apparently never spread to Etruria and Latium. A fragment of a $\wedge$ -bent tile from Satricum (No. II: 27, p. 477) is exceptional and its use uncertain.

The *antefixes*, being ornaments born from the desire to mask and decorate the ends of the final cover-tiles above the eaves, were regularly made in one piece with these tiles. There are, however, some examples of antefixes which were evidently attached to the roof in other manners and probably at other places than the ordinary ones. A gorgoneion antefix from Capua, now at Frankfort on the Main,¹ has at its back no traces of a tile but a square slab formed step-fashion at its inner, vertical edge, while the back of the antefix next to the slab is rough and vertical. These features seem to indicate that the antefix was attached to or inserted between some other architectural members, but where and precisely in what manner is uncertain. A solitary antefix of uncertain provenance, now in the Museo Archeologico at Florence (No. I: 16, pp. 501 f., Pls. 156: 527 and G: 4), is another example of an unorthodox use of this kind of architectural decoration. This antefix represents a diademed female head of archaic style and of a type common in Etruria and Latium (pp. CLXIV f.); at its back, however, there is no cover-tile, but the part corresponding to the face is hollowed, and from the top a curved, semi-circular tongue projects down-wards, forming a kind of hook by the aid of which the antefix was probably attached to some vertical architectonic member, a *sima* or the like. There is no parallel, as far as I know, to this peculiar type of detached antefix.

All other antefixes are moulded in one piece with the final cover-tiles. While the early gorgoneion antefix from Vignanello discussed above (p. CXXXVII) is perfectly round, most later antefixes are either cut straight at the bottom, as the antefixes from Veii, Caere, and Vulci already spoken of (p. CXXXVII), or end with a rectangular base. This base is usually level with the lower edges of the cover-tile, so that the antefix rested on two adjoining eaves-tiles, just above their front edge; the raised side edges of the flat tiles stop before reaching the front, to permit the antefix to rest across the joint.² Some early antefixes, however, are attached to the cover-tiles in such a manner that their lower part hung free below the tile.³ On account of this it has been assumed that such antefixes were combined with curved rain-tiles and that the free-hanging part had the function of concealing the spandrel resulting from the joining of two such tiles.⁴ This, however, is not a necessary inference; for, apart from the fact that the existence of curved rain-tiles

¹ Koch, *DC*, p. 30, fig. 39; similar specimens are at Bonn and Munich, according to Koch, *l.c.*, note 5.

² Cf. the tiles from Marzabotto, Fig. 32, p. 315; and Koch, *DC*, fig. 1 and pl. II: 3 b.

³ This is the case, for instance, with the antefixes

Nos. I: 4 a—e and II: 11 a—c from Caere, and No. I: 7 from Satricum (Pl. 140: 490); cf. Koch, *DC*, pp. 6 f., figs. 7, 8, 10—12.

⁴ Koch, *DC*, p. 7.

in Central Italy is not established by direct evidence, the combination of antefixes with free-hanging bottom edge and flat eaves-tiles is often met with in the Greek world; cf. the antefixes and tiles from Miletus, Thermon, Calydon (pp. LXXXI, XCIII, XCVI). On account of these analogies, it is most likely that the antefixes with free-hanging bottom part from Etruria, Latium, and Campania were combined with ordinary flat eaves-tiles; the pendent part of the antefix probably overhung the edge of the eaves-tiles in the manner shown at Thermon and Calydon.¹ Whether the more refined system of sinking the antefix into a notch made in the edge of the tiles, as is shown by some of the Milesian tiles, was in use in Central Italy is not recorded by direct evidence; but cf. the lid of a cinerary urn from Chiusi (No. 16, p. XXVI).

The antefixes are regularly applied to the cover-tiles at right angles, so that, when placed upon the eaves, they were leaning over the edge of the roof. This was apparently done in the double purpose of facilitating their attachment to the cover-tiles and of making them better visible from below; when, as very often was the case, the antefixes had the form of heads or gorgoneia, the aspect of a row of such antefixes, looking down from the eaves with evil-averting eyes, must have been highly impressive.

The earliest antefixes merely cap the ends of the cover-tiles, projecting beyond the tile only with their lower, pendent part. In the course of time, however, the size of the antefixes is increased, first by adding to the female heads a diadem projecting above the tile, then by framing the heads and masks with an aureole of moulded tongues or strigils, which gradually develops into a shell of considerable dimensions, and finally, by the introduction of whole figures or groups of figures as antefixal decoration.

The increasing size of the antefixes necessitated the introduction of various contrivances for their support. When the antefix was of moderate size it was supported merely by thickening the cover-tile at the end attached to the antefix, in such a way that the clay was banked up against the back of the latter, so that the tile merged into the antefix in a gentle curve.² Occasionally, the strengthening of the juncture between antefix and tile is obtained by means of an angular rib running round the tile.³ When the antefix is somewhat larger or of more complicated form, the curved juncture is often strengthened by additional ridges running from the tile to the antefix and applied so as to give support to exposed parts of the latter⁴; sometimes there is only one ridge running from the top of the tile towards the top of the antefix, sometimes there is one ridge at either side of the tile, supporting projecting parts of the antefix, sometimes the ridges assume the form of forked buttresses.⁵ In the course of time, as the size of the antefixes steadily increased, these ridges were developed into curved, flying struts attached at the top of the tile in the guise of a handle.⁶ The development of these struts

¹ Cf. also the lateral sima from Velletri (above, p. CXXXVII), which was combined with antefixes, the pendent part of which overlapped the lower fascia of the sima.

² Cf. Koch, *DC*, pp. 4 ff., figs. 2, 3, 7.

³ Koch, *DC*, p. 6, pl. I: 1.

⁴ Koch, *DC*, pp. 5 ff., figs. 5, 6, 8, 9, 11, 12.

⁵ Cf. the antefix Perugia No. I: 1, p. 262, Pl. 88: 313.

⁶ Some earlier writers, who took the antefixes for votive offerings, considered the struts as real handles; cf. Panofka, *Terracotten des Königl. Museums zu Berlin*, p. 28. Adler, *AZ*, 29, 1872, pp. 1 f., thought that the struts and ridges served to prevent shrinkage and distortion during the drying and firing. Of course, the flying struts may also have served as handles when the antefixes were placed on the roof, but they were not created for that purpose.

apparently took place in Etruria and Latium, where they occur regularly from the later archaic period onwards. In the Greek world such struts were never used, and in Campania they appear very sparingly and almost exclusively in a later period.¹ This is apparently due to the fact that in the Hellenic world the antefixes were generally of moderate size and, like the rest of the fictile architectural decoration, had a great resistance owing to a highly developed ceramic technique, while in Etruria and Latium they were the products of a less perfect handicraft and by their often over-developed size were more exposed to breakage through the wind.

In the archaic period the struts supporting the antefixes are usually very large and thick, often square or rectangular in section, and strongly curved, being attached high up on the antefix and far back on the tile; while in later times the struts are generally smaller, rounded, and placed nearer the angle between the antefix and the tile.² A more unusual type of strut is presented by the large shell antefixes from the temple in Contrada Portonaccio at Veii (Nos. 1—5, pp. 5 ff., Pls. 1—3, G: 1), each of which is backed by a short strut curved inwards and pierced by a nail-hole at the point where it is attached to the tile; this type of strut was perhaps introduced to give additional strength to the tile at the point where the nail which fastened it to the roof was to be driven in. Another unusual form of strut is presented by an antefix of uncertain provenance now in the Villa Giulia museum at Rome (No. I: 1, p. 496, Pls. 153: 519, G: 3). This antefix, owing to the fact that it is composed of three figures — a harpy carrying off two youths — is provided with three struts which rise from the top of the tile in the guise of branches, each of which was attached to the antefix at two different points.

The earliest antefixes found in Central Italy — the gorgoneia from Vignanello and Rome, the primitive head antefixes from Veii, Caere, and Vulci, the »Daedalic« head antefixes from Capua and Minturno, and the »Ionian« head antefixes from Velletri and Satricum, all discussed above (pp. CXXXVII f.) — are all unframed and rendered more or less in the round, though sometimes with very little modelling. The development of the unframed female head antefix as represented by the specimens from Velletri and Satricum may be followed at the hand of a long series of such antefixes brought to light at different sites of Etruria and Latium. Next to the Velletri and Satricum types comes a number of head antefixes from Caere (Nos. II: 11 a—c, pp. 31 ff., Pl. 9: 28—31),³ which have all main features in common with the two Latin types, but at the same time present a more detailed modelling and a richer polychromy: the diadem, adorned with different patterns on different specimens, is clearly distinguished from the hair, which is rendered in vertical waves above the forehead, the smile is less strained, and the whole countenance more life-like; the eyes, however, are still rendered as indistinct swellings, except in one, the latest, of the Caeretan types, the coquettish girl's head No. II: 11 c, whose large eye-balls are surrounded by plastically rendered lids. This head marks the transition from the earlier type of female head, characterized by an elongated face with soft features and hair rendered in vertical, scalloped waves above the forehead — a type

¹ Cf. Koch, *DC*, p. 6.

² Cf. Pl. G: 2, 5, 6. Cf. also Luce, *AJA*, 25, 1921, pp. 269 f., figs. 3 and 4.

³ Note that the Juno Sospita antefix reproduced on Pl. 9: 31 is modern except for a fragment of a head belonging to an antefix of type II: 11 b; cf. p. 33.

of head met with also among other Etruscan works of art of the second half of the VI century B. C.¹ — to a later type distinguished by a more oval face with clear-cut features and, sometimes, more elaborately treated hair. This later type of head is represented, for instance, by the antefix No. III: 5 from Caere (p. 48, Pl. 18: 54), which combines the simple, diademless form of the early Caeretan antefixes Nos. I: 4 a—c (Pl. 6) with a rendering of the features according to the new style; by the diademed head antefix No. III: 6 from Caere (pp. 48 f., Pl. 18: 56); by the sensitively modelled head No. I: 4 from the Capitoline hill, Rome (p. 342, Pl. 103); and by the capped and diademed head No. I: 1 from Tivoli (p. 370, Pl. 114: 402), with its coarse features, grim expression, and short fringe of hair above the forehead. To these heads may be added the female head antefix of uncertain provenance mentioned above for the peculiar manner in which it was attached to the roof (No. I: 16, pp. 501 f., Pls. 156: 527, G: 4); this head has much in common with the earlier elongated type, but the treatment of the features points to a later date, and so does the hair, which is rendered in thin wavy strands parted above the forehead and overlapped at the temples by other strands which come down from the crown and are taken up behind the ears.

The earlier, elongated type of female head was evidently created in imitation of Ionian prototypes of the middle and second half of the VI century B. C., such as the Caryatid of the Cnidian Treasury at Delphi² and the Ionicizing kore No. 682 from the Athenian Acropolis³; while the later, oval type is more akin to Attic types such as the kore No. 674 and others from the Acropolis.⁴ The rendering of the hair of both types of heads is however mostly that of the earlier kore at Lyons⁵; only the antefix from Tivoli and that of unknown provenance at Florence have more elaborate frisures, both apparently imitating Attic models: the hair-fringe of the first-mentioned head may be compared to that of head No. 645 from the Acropolis,⁶ while the more complicated coiffure of the last-mentioned antefix — which, like the simple hair-fringe, is frequently met with in other antefixes, archaic and later — evidently imitates the korai Nos. 680, 646, 659, 684, and 688.⁷

As a counterpart to the unframed female head antefix appears in the later archaic period the silenic head. The head of Silenus employed as antefixal decoration appears, combined with female head antefixes, at Thermon (pp. XCIII f.) and at Taxiarchis (p. XCVII) in Aetolia; such antefixes also occur in Sicily and Magna Graecia (pp. CXII ff.). In Greece proper, however, the general tendency of reducing the figured temple decora-

¹ Cf. the heads of the reclining pair of the Caeretan terracotta sarcophagus in the Museo di Villa Giulia: Giglioli, *AE*, pls. CXVII—CXIX. Cf. also the female heads depicted in the Tomba delle Leonesse, the Tomba dei Vasi dipinti, and the Tomba del Vecchio at Tarquinia: Weege, *EM*, pls. 6, 66, 70, 71; Ducati, *Le pitture delle Tombe delle Leonesse e dei Vasi dipinti*, pls. A, I, VI. For the date of these tomb paintings cf. Ducati, *o. c.*, pp. 19 ff., who rightly disputes the later dating proposed by Messerschmidt.

² *Fouilles de Delphes*, IV, 2, pp. 1 ff., figs. 1—4, pl. XXVI.

³ Payne and Young, *Archaic Marble Sculpture from the Acropolis*, pp. 26 ff., pls. 40, 41, 42: 1; cf. also *ibid.*, No. 671, pl. 42: 2, 3.

⁴ Payne and Young, *o. c.*, pls. 75—78.

⁵ Payne and Young, *o. c.*, pp. 14 ff., pls. 22—24.

⁶ Payne and Young, *o. c.*, pl. 91.

⁷ Payne and Young, *o. c.*, pls. 54—55, 57, 69, 80, 89. Cf. also Attic red-figured vases in the form of female heads, such as, for instance, a double-head vase in the Louvre, datable towards the middle of the V century B. C.: Pottier, *MMP*, 9, 1902, pp. 135 ff., pl. XIV, below.

tion (p. XCIX) soon caused the extinction of the head antefixes, which, besides, were probably never generally spread and adopted; while in Sicily and Magna Graecia the general employment of lateral simae seems to have impeded a common use of antefixes. In Etruria and Latium, on the other hand, where the use of lateral simae was abolished in the later archaic period (cf. p. CLXXXVI), and where in the same period the predilection for figured architectural decoration in the form of antefixes, acroteria, and other crowning elements was given free course, the use of antefixes in the shape of silenic heads became universal. The silenic head antefixes were generally combined with antefixes representing a female head, in such a manner that the antefixes of the two types were placed in alternating order along the eaves; in view of this combination the female counterpart henceforward may be rightly characterized as a maenad.

Like the early female head antefixes the silen's head, used as an antefix, first appears without an ornamental frame; this type survived, moreover, long after antefixes framed by a decorative shell came into use. The greater part of such frameless silen's-head antefixes has come to light in Etruria and Latium, where the silenic motive upon the whole seems to have been more popular than in Campania.¹ The antefixes from Etruria and Latium represent a type of silen's head which certainly does not equal the silenic heads from Thermon in grotesqueness, but is nevertheless highly impressive: the head with erect, equine ears, bulbous, staring eyes, short, snub nose, and thick lips is enclosed by the hair and by a full beard which partly hides the flat, rectangular base of the antefix; on either side of the beard are long hair-tresses, and on the head a wreath of ivy-leaves, rosettes, and berry-clusters. Earliest among the antefixes of this type is probably the specimen found near the church of S. Antonio on the Esquiline, Rome (No. I: 3, p. 345, Pl. 107: 383). This head has much in common with the silens created by Ionian art²; the nose is enormously broad and almost triangular, the beard is very large and rendered in a series of horizontal waved ripples, the drooping moustache is very long and bifid, the hair is in a row of thick spiral locks above the forehead, which is wrinkled horizontally; the expression is one of wild brutality. Akin to this head are the antefixes No. II: 7 from the temple of Mater Matuta at Satricum (p. 468, Pl. 145: 505) and a similar antefix of uncertain provenance (No. I: 3, p. 497, Pl. 157: 532); the beard, however, is rendered in a smooth, solid mass, the features are less coarse, and the expression is gentler. A still more humanized version is represented by the antefix No. I: 1 from the temple in the Contrada Celle, Civita Castellana (p. 88, Pl. 27: 95) and by a series of antefixes identical with one another but found on different sites: at Satricum (No. II: 8, p. 468, Pl. 145: 506), at Segni (No. I: 2, p. 398, Pl. 121: 426), at Velletri (No. I: 11, p. 414), in Rome (Palatine, No. I: 11, p. 330), at Civita Castellana (Sassi Caduti, No. I: 5, p. 112), and at an unknown site (Terracottas of uncertain provenance, No. I: 4, p. 497, Pl. 157: 535). A mould for antefixes of this type found at the Larger Temple on the Vignale plateau at Civita Castellana (p. 99, b, Pl. 32: 113, left) may perhaps be taken as

¹ The silenic head antefixes from Capua illustrated by Koch, *DC*, pp. 68, 70, pls. XVII: 3, XVIII: 1—4, are less effective than the masks from Etruria and Latium, and more related to Tarentine antefixes

such as those reproduced in Van Buren, *AFR*, pl. XV, figs. 62, 63.

² Cf. Boehlau, *Aus ionischen und italischen Nekropolen*, pp. 157 f., fig. 74 and pl. XIII: 6; Buschor, *Altsamische Standbilder*, III, 201.

evidence that this variant of silen's-head antefix originated from Falerii, a city which was apparently the centre of a highly developed manufacture of architectural terracottas, to judge from the great quantity of such terracottas and of moulds for their making that have been discovered there. Both variants of silen's head are distinguished by a good-natured expression and by features which, apart from the animal ears, are more those of an elderly man than of a monster. A variant similar to the two last-mentioned ones is the antefix No. II: 9 from Satricum (p. 469, Pl. 145: 507).

As a type beside the series of antefixes described above may be cited the fine silen's head No. I: 3 from the Larger Temple on the Vignale plateau at Civita Castellana (p. 95, Pl. 29: 102). This head has very clear-cut features, a smooth, rounded beard, a single, drooping moustache, unwrinkled forehead, and thick hair rendered as a tight-fitting cap; stylistically, it is to be compared with the type of silen's head shown by a number of Attic plastic vases made in the form of a silen's and a maenad's head put back to back, though the antefix is earlier than most of the vases.¹ The head is crowned by a wreath of six large rosettes, which, together with the large spiral side locks, form a sort of frame arching over the head. The framing element is more distinct in the female counterpart to this antefix, the maenad's head No. I: 4 (p. 95, Pl. 29: 103), which is arched over by a concave, diadem-like ribbon ending in volutes below the ears and surrounded by a row of flat discs. This type of antefix thus leads over to the framed antefixes to be discussed below. Both the last-mentioned types of antefix — silen and maenad — are apparently works of the Faliscan school of clay modellers; identical antefixes have come to light at the Smaller Temple of the Vignale plateau (No. I: 2, p. 101), and in the Contrada Sassi Caduti (Nos. I: 6, I: 7, p. 112).

Beside the antefixes made in the form of an unframed, fully plastic silen's or maenad's head there appears in the later archaic period another sort of antefix, which has the shape of a flat or shallow, semi-circular disc, being composed of a half-round centre-part decorated with an ornamental or figured motive in low relief, and of a frame of tongue-pattern, also in low relief. The central decoration usually consists of a palmette or of a gorgoneion. This kind of antefix was apparently indigenous in Campania, where the greatest number of such antefixes has come to light, but was spread northwards at least as far as Satricum, or possibly as far as Rome and Caere; it was also propagated to Sicily, where antefixes of this type have been discovered at Himera (p. CXII). In its simplest form the antefix of this type consists of a palmette in the shape of a halved rosette, the petals of which, lobate and sometimes cordoned, rise from a nucleus placed near the base of the antefix, which only consists of a narrow strip of about the same length as the whole antefix; the tongues spring from a narrow, arched fillet ending against the base. In more developed specimens the palmette often rises above a horizontal, straight or curved ribbon ending in volutes at either side, or hangs; the arched fillet is redoubled, consisting of an outer half-round and an inner flat ribbon, of which the latter terminates below with two volutes turned outwards, or sometimes, when the palmette hangs, takes the form of two S-spirals linked at the top; the base, moreover, is higher, receding, and generally shorter, reaching only to or a little beyond the volutes.

¹ Cf. CVA, Great Britain, Fasc. 5, pl. 36: 2 a.

Palmette antefixes of this kind have come to light at Cumae,¹ Capua,² and Pompei³; the type also spread to Latium, where specimens, partly very similar to or identical with the Campanian ones, have been discovered at the temple of Dea Marica at Minturno (Nos. I: 1 a—d, p. 485)⁴ and at the temple of Mater Matuta at Satricum (No. II: 4, pp. 466 f., Pl. 144: 501).

The gorgoneion antefixes are similar to the palmette antefixes of the developed forms, except that the palmette is replaced by a gorgon's mask executed in very low relief, with staring eyes, small, highly set ears, a broad nose, a curved, grinning mouth, and pendent tongue; the lips are generally in the form of raised rims between which two rows of even teeth are visible; sometimes there are also four pointed tusks. The mask is almost circular and surrounded by a beard of flame-like tufts and by a row of hair-locks, generally hook-shaped or coiled, above the forehead; from behind the ears hang two pairs of pearl-string tresses, bifid at the ends, which reach to the base and curve outwards like the volute band surrounding the mask. Between the beard and the base is a space adorned with different painted ornaments, which apparently represents the upper hem of a chiton. A very great number of such gorgoneion antefixes has come to light at Capua; they belong to six main sub-types, with variants, by the help of which the development of the type may be followed, from very flat masks with clear-cut features to more plastic but less effective forms.⁵ The bases of these antefixes, and those of the palmette ones, display a great variety of decorative designs in paint.⁶

This Campanian type of gorgoneion antefix was also spread northwards. Antefixes almost identical with one of the sub-types from Capua⁷ have come to light at the temple of Mater Matuta at Satricum (No. II: 5, p. 467, Pl. 144: 502).⁸ In the Chigi-Zondadari collection at Siena there are three gorgoneion antefixes said to come from Caere⁹; since, however, they are identical with Capuan specimens, Koch includes them among these,¹⁰ while Mrs. Van Buren, trusting the ancient indications of provenance, places them among the gorgoneion antefixes of Etruria and Latium.¹¹ Now there is nothing, theoretically, that prevents antefixes from Campanian moulds from having been spread even as far as Caere; but since among the terracottas of the Chigi-Zondadari collection said to come from Caere there is also a gorgoneion antefix of Tarentine type¹² which can hardly have been found at Caere, and since of the three Campanian sub-types, with one possible

¹ Koch, *DC*, pp. 16 f., pl. I: 1, 3, 4; Gàbrici, *MAL*, 22, 1913, cc. 553 f., pl. LXXV: 1, 3, 4.

² Koch, *DC*, pp. 23 ff., pls. III: 1—6, IV: 1, 3—5, XXXV: 3.

³ Sogliano, *Pompei preromana*, pp. 88 ff., pl. X, fig. 26.

⁴ Mingazzini, *MAL*, 37: 2, 1938, cc. 726 ff., pls. V: 5, 7, 9, VI: 1, 10.

⁵ Koch, *DC*, pp. 29 ff., pls. V: 5—7, VI: 1—4, XXXIII: 2. Cf. also the Campanian gorgoneion antefixes described by Robinson, *AJA*, 27, 1923, pp. 1 ff., figs. 1—11.

⁶ Cf. Koch, *DC*, p. 17, fig. 20, pp. 24 ff., figs. 32—35, pp. 29 ff., figs. 40—47, 50—53, pl. XXXIV: 2, 3, 6—8.

⁷ Koch, *DC*, pl. XXXIII: 2.

⁸ The difference between the Satricum specimens and those from Capua consists mainly in the fact that the former have a lower and longer base than the latter.

⁹ Pellegrini, *StM*, I, pp. 144 f., Nos. 2—4.

¹⁰ Koch, *DC*, pp. 29 ff., I. Art (Pl. XXXIII: 2), Variante (Pl. V: 5), and III. Art (Pl. V: 7).

¹¹ Van Buren, *FTR*, pp. 6 f. (Antefixae, Div. I, types I—III).

¹² Pellegrini, *I. c.*, No. 1. This antefix is identical with the one from Tarentum published by Mrs. Van Buren, *AFR*, pl. XIV: 56.

exception, no second specimen is recorded to have been found either at Caere or at any other Etruscan or Latin site, it is evident that the indications of provenance given to the Chigi-Zondadari terracottas are far from reliable.¹ I have therefore excluded the mentioned gorgoneion antefixes from the Catalogue, all save one, which is listed under No. II: 12 (p. 34). This antefix belongs to the sub-type of which a variant, differing only in regard to the proportions of the base, has come to light at Satricum; and, moreover, in the Museo Archeologico at Florence there is a second, identical, specimen, which is labelled »Cerveteri 1885» (Pl. 10: 32). A gorgoneion antefix now in the Antiquarium Comunale in Rome is identical with another Capuan variety²; nothing prevents the possibility of its having been found in Rome, but, since there is no direct record of this, and no second specimen of the type has been found at any other place in Latium, I have preferred to include this antefix among the terracottas of uncertain provenance (No. I: 8, p. 499, Pl. 156: 523).

The practice of surrounding the antefixes with a nimbus of tongues radiating from an arching element is a speciality of Central Italy which in all probability first came into use in Campania; it is not, however, to be regarded as an independent Campanian achievement, for although the terracotta antefixes of the Greek world were generally unframed or surrounded by thin mouldings only, there are nevertheless some examples of Greek antefixes and acroteria framed by small tongue-pattern or/and triangular dentils which may be considered as the prototypes of the Campanian tongue-pattern antefixes.³

In the course of time the tongue-framed, shallow, semi-circular disc-antefix was combined with a fully plastic head of the type previously described. This procedure in all probability also took place in Campania. As a first timid attempt may be cited a type of antefix from Capua, represented by two specimens in the Museo Campano of that city and by another in the Louvre.⁴ These antefixes have the form of an erect palmette arched over by a nimbus of cordoned tongues; the nucleus of the palmette, however, is moulded in the shape of a miniature female head of archaic style, with hanging pearl-string tresses. From this type is developed a kind of antefix in which the whole space within the arching frame is occupied by a fully plastic female head with hanging side tresses, between which part of the breast is visible. There are several types of this kind of antefix, most of which have come to light at Capua⁵; the earliest of them⁶ is also represented at Satricum, where it appears in three variants, different in size and minor details (No. II: 6, pp. 467 f., Pl. 144: 503, 504). Like the Campanian antefixes previously referred

¹ Cf. below, pp. 12 f.

² Koch, *DC*, pp. 37 f., VII. Art, pl. VI: 3.

³ Besides the antefixes and disc-acroteria of Laco-
nian type (p. LXXXIX), cf. the antefixes from
Neandria (p. LXXXI, note 2), and a gorgoneion
antefix from Thasus (p. LXXXI, note 5). The gor-
goneion acroterion from Thermon had a frame of
broad, concave tongues, in which Mrs. Van Buren,
GFR, p. XIX (cf. *ibid.*, p. 136, fig. 140), sees »the
embryo of the later Gorgon's head surrounded by
a nimbus so prevalent in VI. century Italic art.»

⁴ Koch, *DC*, p. 39, pl. VII: 3.

⁵ Koch, *DC*, pp. 39 ff., pls. VII: 4, 5, VIII: 1, 2, IX:
1, 2. The type reproduced in Koch, *DC*, pl. VII: 4
differs from the others in showing the naked
breasts above the base; it is noteworthy, moreover,
that most specimens of this type have no traces of
a cover-tile at their back, and are neither trimmed
for overflowing clay at their edges nor painted;
these specimens are probably trials.

⁶ Koch, *DC*, pl. VIII: 1. Cf. also the specimen in the
museum at Baltimore, described by Robinson, *AJA*,
27, 1923, pp. 15 f., fig. 18, and the variant in the
Royal Scottish Museum, Edinburgh: *ibid.*, fig. 19.

to, these Capuan specimens are also distinguished by a highly diversified painted decoration applied to the bases and to the chiton visible between the side tresses; the different patterns are illustrated by the drawings that accompany Koch's descriptions.¹

One of the Capuan types of antefix just mentioned is distinguished by an additional floral element in the form of a lotus-flower inserted into the tongue-pattern above the head.² In connexion with this type is to be mentioned another Campanian class of antefixes, characterized by a floral element which has nearly ousted the tongue-pattern nimbus; this type is represented by a number of antefixes from Capua, which belong to several sub-types and variants.³ The dominant element of these antefixes is a large, erect lotus-flower, which either supports the female head or is divided in two halves flanking the head; in the former case the flower is enclosed between two large S-spirals, in the latter these spirals take the form of two curved stalks issuing from a pair of rosettes at the base of the lotus-petals and carrying two lotus-flowers drooping outwards at either side; of the tongue-pattern nimbus there only remains a palmette-like part above the head, rising from the diadem of the latter or from a bow-shaped rudiment of the arched ribbon. The base is generally flat and receding, but in one of the sub-types the head rises above two panthers placed back to back. This type of antefix belongs almost exclusively to Campania. Outside Campania it has hitherto appeared only at Minturno, where specimens of the type have come to light at the temple of Dea Marica (No. I: 5, p. 487).⁴ Among the terracottas from the temple of Mater Matuta at Satricum, which include several Campanian types, there is no fragment of an antefix of this type, and the specimen in the Louvre formerly attributed to Caere is proved to be of Campanian origin.⁵

While in Campania the antefixes, save for the type lastly described and a small number of unframed head antefixes, generally retained the shape of a shallow, semi-circular disc surrounded by short tongues, in Etruria and Latium this kind of antefix was developed into more elaborate types, mainly by transforming the tongues into a series of long, concave strigils curved strongly forwards so as to constitute a shell-like frame of highly decorative effect, which, by the deep shadows created by its cavity, brings the head in its middle to stand out in full relief. The concave shell having once been created, the strigils were often replaced by other ornaments, especially by palmette-and-lotus designs. From about the last quarter of the VI century onwards the shell antefix becomes the most prevalent type of antefix in Etruria and Latium; most often it appears with a silen's or maenad's head in its centre, sometimes with the head of Achelous or with a gorgoneion, occasionally with the head of a negro.

As connecting links between the shallow, tongue-framed, Campanian type of head antefix and the shell-framed type developed in Etruria and Latium may be cited some

¹ Koch, *DC*, pp. 40 ff., figs. 54—59.

² Koch, *DC*, pp. 44 f., pl. VIII: 2.

³ Koch, *DC*, pp. 35 ff., pls. XII: 2, 5, XIII: 1—3, XIV: 3, XXXIII: 1. Cf. also the specimens published by Robinson, *l. c.*, pp. 12 ff., figs. 14—17.

⁴ Mingazzini, *MAL*, 37: 2, 1938, cc. 736 f., Nos. 33—35, pl. V: 1, 6, 10.

⁵ Cf. Koch, *DC*, p. 59, note 2. A couple of terracotta volutes found by Mengarelli at the site of the temple of Hera at Caere seem to be insufficient to prove that the type in question was introduced into Etruria; cf. p. 13, note 3.

antefixes with female heads found at the temple of Dea Marica at Minturno (Nos. I: 3, I: 4, pp. 486 f.).¹ The heads of these antefixes are surrounded by cordoned tongues, like most of the Campanian antefixes discussed above, but here the tongues are curved forwards, forming a shell of some depth. Although no antefixes of this kind have hitherto been found in Campania, it is reasonable to assume that the Minturno antefixes are of Campanian origin; the base is stepped in the manner shown by several Campanian antefixes, and one of the types from Minturno has outside the tongue-shell a border recalling that of the Capuan gorgon antefix discussed below (p. CLXXVIII), consisting, that is, of four flat bands ending in volutes, from the meeting-points of which small palmettes spring out.

Some rather early types of antefix are provided with shells of very complicated designs, which later on were apparently abandoned for more standardized models. Among these antefixes are to be mentioned first of all the magnificent type No. I: 1 from Lanuvium (pp. 420 f., Pl. 130), consisting of a female head surrounded by a shell composed of a perforated honeycomb pattern surmounted by a row of short, cordoned tongues. The head has a general resemblance to the »Ionian» head antefixes mentioned above; it has a full face of elongated oval form, with a firm chin, a very full lower lip, and extremely narrow, slanting eyes; the hair is rendered in numerous undulated strands which cover the temples and most of the forehead, while from behind the ears, which stand out from the skull, three pearl-rope tresses on either side hang down vertically. The coiffure as well as the type of head have their prototypes in Greek art of the late VI century B. C.² A fragmentary antefix which seems to have been almost identical with the Lanuvian type just described, was discovered in the Roman Forum (No. I: 2, p. 332, Pl. 105: 372); this antefix, however, had apparently no shell. An antefix of uncertain provenance, in the form of a female head very similar to the Lanuvian type, is in the Villa Giulia museum (No. I: 9, p. 499, Pl. 156: 525); the shell, however, is almost entirely broken away. In connexion with these antefixes is to be mentioned a small antefix from Satricum (No. I: 8, p. 460, Pl. 139: 489), showing a female head with a long face and ugly features, surrounded by a shell of small strigils outside which was a perforated part now mostly broken away; the style and manufacture of this antefix reveal it to be a substitute made in imitation of an early type comparable to the one from Lanuvium.

As a type akin to this last-mentioned one may be cited a number of antefixes from Orvieto (Cannicella, No. I: 1, pp. 188 f., Pl. 71: 234; Campo della Fiera, No. I: 6, p. 192, Pl. 72: 242; Sporadic Finds, No. I: 1, p. 194, Pl. 73: 248), which apparently are derived from one mould and represent a female head with a long face, strongly developed chin, and a short mouth with thick lower lip; the hair is rendered in wavy strands parted above the forehead and covered at the temples by other similar strands taken down from the crown and laid up above the ears, from behind which they hang down to the shoulders, or rather, to the lower edge of the antefix, which is baseless and cut straight. None of the specimens of this type preserves the shell. A mould for antefixes found at Vulci (No.

¹ Mingazzini, *MAL*, 37: 2, 1938, cc. 730 ff., pls. V: 11, VI: 2—12.

² Cf., for the form and expression of the face, and

for the coiffure, the Athenian kore No. 682: Payne-Young, *Archaic Marble Sculpture from the Acropolis*, pls. 40, 41, 42: 1, and 43: 2.

I: 5, pp. 215 f.) presents a type of female head not dissimilar to that of the Orvieto antefixes. Of other, more or less related types of female head antefixes may be mentioned a diademed head from Palestrina, lacking shell and base (No. II: 1, p. 375, Pl. 116: 407), and another, with high, tripartite diadem, from Perugia (No. I: 1, p. 262, Pl. 88: 313); the latter had a shell composed of strigils with triple flutings.

In addition to the antefixes hitherto considered, consisting of a shell-framed female head of longish form, there appears another class of shell antefixes decorated with a female head of oval, round, or square form; this type of head is obviously typologically later than the previous one, as is seen not only from the form of the face but also from the rendering of the features and especially the eyes, which are horizontal and not slanting, as is most heads belonging to the previous class. As a representative of the new form of head may be cited a type of antefix showing a female head with the hair in a tight fringe above the forehead and with a high, cap-like diadem strongly curved outwards; the shell is strigilated. Antefixes of this type have come to light at Civita Castellana (Vignale, Smaller Temple, No. I: 3, p. 101, Pl. 35: 120), Velletri (No. I: 10, p. 414, Pl. 129: 151), and Veii¹; a similar type, though with the hair in a plain mass, is represented by antefix No. II: 2 from Palestrina (p. 375, Pl. 116: 408). The same type of female head, with crinkled hair combed in a fringe above the forehead and down the cheeks, is shown by antefix No. III: 12 from Caere (pp. 51 f., Pl. 18: 59); this antefix, however, has no diadem and a framing of unique type, consisting of a row of round rosettes surmounted by a series of lilies alternating with tulips. The style of the head and the character of the framing point to a date rather late in the V century B. C. Caere has yielded two other examples of female head antefixes with uncommon shell, both of which may be referred to in this context. One of them (No. III: 11, p. 51, Pl. 18: 57) shows a diademed female head of very square-built form, which is arched over by a band branching into two volutes on either side, and by a spray of opposed heart-shaped leaves, an ornament apparently taken over from the repertory of contemporary painting.² The other Caeretan antefix (No. III: 9, p. 50, Pl. 18: 55) shows a female head of oval form and softly modelled features, crowned by a diadem which runs into a torus on either side, ending in a pair of volutes below; above the torus are traces of a shell which — as is shown by a comparison with the negro's head antefix to be described presently — was adorned with a flat serpentine band.

The traces of the shell and the form of the branching volutes of the last-mentioned antefix from Caere allow us to identify as its counterpart and ascribe to the same site, an antefix of peculiar type, which has come to the Musée du Louvre from the Campana collection and recently has been considered to be of South-Italian origin.³ This antefix (No. III: 10, p. 51, Pl. 18: 58) represents a negro's head, arched over by a torus branching

¹ Among the still unpublished antefixes from the temple in Contrada Portonaccio, recently exhibited in the Museo di Villa Giulia in Rome.

² Sprays of opposed heart-shaped leaves are favourite ornaments on Ionian-Etruscan black-figured vases; cf., for instance, Ducati, *PV*, pls. 3, 7, 22, 23. They also occur in Etruscan tomb paintings; Weege,

EM, pls. 26, 28, 31, 32. The ornament no doubt comes from Ionia; cf. a black-figured Clazomenian vase reproduced in Buschor, *Griech. Vasenmalerei*², p. 106, fig. 76.

³ Charbonneaux, *Les terres cuites grecques* (Paris, 1936), p. 23, fig. 20.

into two volutes at either side and by a shell decorated with a serpentine band similar to that which once adorned the counterpiece.¹ The negro's head is modelled with surprising realism; the woolly hair is rendered in a mass of small knobs, the nose is squat, and the tongue is visible between the thick lips, which are coloured light red, while the flesh of face and neck is black. There can be little doubt that the immediate prototype for this antefix was an Attic vase modelled in the form of a negro's head²; the fact that such vases sometimes have the form of a double head, a silen's or a negro's head being moulded in one with a female head, probably accounts for the introduction of this far-away type among the antefixes of the Etrusco-Italic temples. There is only one second example of a negro's head antefix, a damaged specimen of uncertain provenance now at Munich (No. I: 7, p. 498, Pl. 157: 534); to this may be added, however, some antefixes from Capua in the form of an unframed head of a negress.³

The most common counterpart of the shell-framed female head antefix is that representing a silen's head or the head of Achelous. A fragmentary shell antefix from Civita Castellana (Sporadic Finds, No. I: 2, p. 146, Pl. 55: 179) represents a silen's head that bears a certain resemblance to some of the unframed silen's-head antefixes described above. The torus arching over the head ends, unusually, with a pair of moulded discs, instead of volutes. Below the beard is a space edged above by a curved plastic contour. The latter feature, and the shape of the beard, mouth, and moustache, connect this antefix with another fragmentary specimen from Segni (No. I: 3, p. 398, Pl. 121: 427) showing the lower half of a silen's head above a flat, oblong base; the space between the beard and the base was decorated with two apotropaic eyes in paint. A third, fragmentary specimen of this type of antefix has come to light on the Capitoline hill in Rome (No. I: 3, pp. 341 f.).

Another type of silen's-head antefix, with a strigilated shell, is represented by specimens brought to light at Caere (No. III: 13, p. 52, Pl. 15: 49), Narce (No. 1, p. 151, pl. 57: 189), and Veii⁴; there is also a specimen of uncertain provenance at Berlin (No. I: 6, p. 498). All these antefixes probably come from the same mould; only the ears are different on different specimens, which shows that they were modelled separately. A type of silen akin to the last-described is presented by antefix No. I: 3 from Vulci (p. 215, Pl. 79: 272).

The head of the river-god, Achelous,⁵ is not so frequently used for antefixal decoration

¹ The modern shell of one of the early antefixes No. I: 4 d from Caere (Pl. 6: 17), formerly in the Campana collection, was apparently made after the pattern of the negro's-head antefix.

² Cf. *MMP*, 9, 1902, pl. XII; *CVA*, Great Britain, Fasc. 5, Br. Mus. III. I. c, pl. 44; Marconi, *Agrigento arcaica*, pp. 53 f., pl. V: 5, 6.

³ Koch, *DC*, p. 72, fig. 80; v. Mercklin, *AA*, 1928, cc. 394 f., figs. 107, 108.

⁴ Unpublished specimens from the temple in the Contrada Portonaccio, recently exhibited with the rest of the terracottas from that site in the Museo di Villa Giulia; cf. Van Buren, *FTR*, p. 12 (Antefixae, Div. II, type X).

⁵ For the god and his representations in Greek art cf. Ronchaud, in Daremberg-Saglio, *Dictionnaire*, I, pp. 25 ff.; Stoll, in Roscher, *Lexikon*, I, cc. 6 ff.; Wentzel, in Pauly-Wissowa, *RE*, I, cc. 213 ff. It should be mentioned that S. Bleecker Luce, *AJA*, 27, 1923, pp. 429 f., considers the Etruscan antefixes of this type to represent, not Achelous, but the horned Dionysus (»Stierbakchos«). It is extremely unlikely, however, that this locally restricted form of the god, of which the representations in Greek art are few, late, and uncertain — cf. Thraemer, in Roscher, *Lexikon*, I, cc. 1111 f., 1149 ff. — should have been common in archaic times in Etruria.

as the silenic head; beside the specimens from Veii spoken of below, there is, however, a badly rubbed specimen from Orvieto (Sporadic Finds, No. I: 3, pp. 195 f., Pl. 73: 246), showing a full-bearded head with drooping moustache and very thick bull's horns; to this may be added a fragmentary head from Vulci (No. I: 2, pp. 214 f., Pl. 79: 271), with a thin nose merging into the brows, and a horizontal moustache curved upwards at the ends.

Sometimes the two types, silen and river-god, were contaminated. There is a type of antefix, specimens of which have come to light at Tarquinia (No. I: 5, pp. 67 f., Pl. 23: 80), Chiusi (No. I: 1, p. 254, Pl. 86: 303), and Populonia (No. I: 1, p. 246, Pl. 85: 298), showing a silenic head with equine ears, beard and mouche of well-defined tufts, and hair in thick, vertical strands ending in knob-like curls above the forehead; above the temples, however, there are protuberances like budding horns. These antefixes, as is shown by a tolerably preserved specimen from Tarquinia, had shells of a peculiar type, decorated with a series of concave bands coiled at the ends into the shape of pelta-like spiral ornaments, from between which small palmettes arise, which form the outer, scalloped edge of the shell.

The pattern of this shell permits us to associate with the last-mentioned type of silen's-head antefix an antefix of uncertain provenance (No. I: 14, p. 501, Pl. 157: 531), showing a female head of baby-face type, surrounded by a similar shell. This antefix was also made without shell, as is shown by another specimen of uncertain provenance (No. I: 15, p. 501, Pl. 157: 530) and by a third specimen from Vulci (No. I: 4, p. 215). The silen's head antefixes from Populonia, however, seem to have been associated with another type of maenad's head, represented by fragment No. I: 2 from that site (pp. 246 f., Pl. 85: 298).

A pair of silen's and maenad's head antefixes of singularly high artistic quality is preserved in three large shell antefixes from Caere (Nos. III: 7, III: 8, pp. 49 f., Pl. 17: 52, 53), the works of an artist as advanced in knowledge and skill as any of those who made the Greek masterpieces of the mature archaic style. The silen's head, preserved in two replicas, looks out from the deep shell with an expression of lewd curiosity masterly rendered by the wide-open, bulbous eyes, the half-open mouth, the wrinkled forehead, and the arched brows, which are raised so high that the edges of the eye-sockets are visible beneath the skin. The silen has a long, waved beard composed of numerous undulated tufts and strands, a triple, hanging moustache, and a thick pad of spiral hair-locks above the forehead. The equine ears of the two specimens point in different directions; they were apparently modelled free-hand, since otherwise, on account of their projection, the cast of the antefix could not have been removed from the mould. The maenad has an oval, meagre face with marked cheek-bones, a small mouth, and protruding, almond-shaped eyes; the hair is in thin, undulated strands parted above the forehead. The large shells of these antefixes are decorated with a neat pattern of palmettes and lotuses, between which are openings allowing a play of light in the interior.

While in Etruria and Latium there is an abundance of archaic antefixes representing a silen's or a maenad's head, or the head of Achelous, the old-inherited gorgoneion antefix, which appears at Vignanello and Rome already in the VII/VI century B.C. (cf. above, p. CXXXVII) and is so frequently used in Campania during the second half

of the VI century, is less often met with, apart from the Campanian types already mentioned, which spread to Satricum and perhaps to Rome and Caere. Apart from the Veientine gorgoneia spoken of below there is only three more archaic gorgoneion antefixes, one from Montalcino (No. 1, p. 251), one from Orvieto (Campo della Fiera (No. I: 5, p. 192, Pl. 72: 243), and another from Arezzo. (No. IX: 1, p. 278). These gorgoneia however, represent a degenerate type, whose small, closely-set eyes, beaked nose, and toothless mouth with pendent tongue fail to convey any awe-inspiring effect.

Among the numerous archaic antefixes from Etruria and Latium those found at the temple in Contrada Portonaccio at Veii call for particular attention. The number of antefixes discovered at this temple is very great; they belong, as may be seen from the specimens recently exhibited in the Museo di Villa Giulia, to nine different types forming at least three or four different sets. Two of the types, a silen's head and a maenad's head, are met with also on other sites, the silen at Narce and Caere (cf. above, p. CLXXIII and note 4), the maenad at Civita Castellana and Velletri (cf. above, p. CLXXII and note 1). A third type represents a female head, larger and more primitive in style than the maenad but with a smaller, strigilated shell. A fourth and a fifth type are given by a number of very small shell antefixes with silens' and maenads' heads, which no doubt form counterparts. None of these types, however, present any particular interest compared with the large-size antefixes described in the present Catalogue under Nos. 1—6 (pp. 5 ff., Pls. 1—3).

These antefixes are remarkable, both for their artistic merits, for their style, and for their execution. They represent all the different motives spoken of previously: gorgoneion, silen's head, maenad's head, and the head of Achelous; all of them are surrounded by shells of large, concave strigils, which present the unique feature of springing from a band of semicircles placed outside the thick torus which arches over the head, ending in volutes below. Since these antefixes, however, contrary to the great majority of this sort of architectural decoration, were modelled entirely by hand, no two of the specimens belonging to the same type of head are alike. The two gorgoneia, though mainly representing the same strange type of monster, differ in several *minutiae*. The two heads of the river-god are still more different: one of them has a smooth beard, a horizontal, waved moustache, and a smooth mass of hair between the horns, while the other has a beard of crimped strands, a drooping moustache, and a mass of thick curls between the horns.¹ Even the shells were apparently modelled individually by hand, as is shown by their irregular and unsymmetrical form.

Stylistically, these antefixes are closely related to the terracotta statues of Apollo, Hermes, Artemis, and Heracles found at the same temple (cf. pp. 3 f.). The heads of the antefixes present the same vigorously modelled features as those of the statues, with sharply-defined lips deeply sunk into the cheeks at the corners, and with eyes rendered in the shape of raised surfaces, flat or shallow, pointed at both ends, and without plastically rendered lids, which were supplied in colour; this treatment of the eyes is a

¹ The heads may be compared, for similarities and differences, with a number of Etruscan bronze works representing the same motive: Mühlestein,

Die Kunst der Etrusker, figs. 144—146; Giglioli, *AE*, pls. XCVII: 1, CXXVII: 2—5.

primitive feature which has prototypes in Greek sculpture of a far earlier period.¹ The two gorgoneion antefixes present a variety of the snake-encircled monster which by its consummate hideousness eclipses all other, Greek or Italic, gorgoneia, a monstrosity which by its terrible eyes and its enormous gaping mouth, open behind and surrounded by unnaturally distended, wrinkled cheeks, may have deterred anyone who approached the temple with an evil purpose; yet the very rendering of the eyes and the modelling of the wrinkles on the cheeks, similar to that of the folds of Apollo's robe, connect these antefixes with the statues. It is thus evident that the large, hand-modelled shell-antefixes from the temple in the Contrada Portonaccio are the works of the master who made the statues, or at least of his pupils or fellow-artists. They are thus products of the famous Veientine school of clay modellers who, about the time when these statues and antefixes were made, or slightly earlier, executed the fictile decoration of the Capitoline temple in Rome, and some generation earlier decorated with terracotta friezes a great number of temples in Rome and one at Velitrae (cf. pp. CL f.).

There are very few antefixes that bear comparison in artistic quality with the Veientine specimens just described — in fact only the large antefixes from Caere (Nos. III: 7 and 8, Pl. 17) and Lanuvium (No. I: 1, Pl. 130), which stand the test in careful and elaborate modelling, but hardly in vigour and originality — and there are only two that surpass them: the fine antefix of uncertain provenance, now in the Metropolitan Museum at New York (No. I: 10, pp. 499 f., Pl. 155), representing a female head within a strigilated shell, and the magnificent silen's head, likewise of uncertain provenance, which is now in the Museum of Fine Arts at Boston (No. I: 2, pp. 496 f., Pl. 154). The female head, diademed and with the usual disc-shaped ear-rings, presents a delicacy of modelling that comes not far behind contemporary Greek sculptures. The eyes are lentil-shaped, with sharply outlined lids, of which the upper ones gently merge into the curved planes of the brows; the nose is straight and well-formed; the lips are curved in a graceful smile, with a slight depression in the lower one and deeply sunk corners; the chin is firm, broad, and slightly cleft, and the effect of the smile on the cheeks is rendered with great skill; the hair is in a row of corkscrew-locks above the smooth, curved forehead. A still greater masterpiece is the antefix at Boston. It represents a silen's head of the type depicted by innumerable other terracotta antefixes: with equine ears, bulbous eyes, broad nose, thick lips, drooping moustache, and a large beard; yet this head outshines all other similar representations by its peculiar artistic qualities, due to the artist's capacity of uniting striking realism with great, simplified form. The gaze of the large, protruding eyes has an expression of lustful curiosity, increased by the equine ears pricked forward in listening and by the thick sensual lips contracted as in a suck. On either side of the beard the silen's bare, hunched shoulders are visible above the base — an unusual feature. Unusual was also the form of the shell, which is now almost entirely missing, for the strigils, springing from the concave band which surrounds the head, stopped already on a level with the temples. This antefix is said to have been found at Veii, and

¹ Cf. especially the figure of Chrysaor in the Corfu pediment: Rodenwaldt, *Altdorische Bildwerke in Korfu*, pls. 16—19. We may also compare, however,

some heads from the Athenian Treasury at Delphi: *Fouilles de Delphes*, IV: 1, pl. XXXVII.

the same provenance has been suggested for the antefix in New York. If this be right — and, though there is no direct proof, the artistic merits of the two heads, comparable with those of the Apollo group, certainly speak in favour of the possibility — we have two other masterpieces of the Veientine school, from a somewhat later time than the famous statues.

In addition to the types of head antefixes hitherto considered there remains one specific type of antefix which seems to have come into use only in the later archaic period and after that period probably went out of use again. This type is that of Juno Sospita, the presiding divinity of Lanuvium, who, according to Cicero, was always represented *cum pelle caprina, cum hasta, cum scutulo, cum calceolis repandis*.¹ There is a great number of antefixes which are generally considered to represent the head of the goddess. They are all alike, showing a female head with long, hanging hair-tresses, covered by a tight-fitting helmet decorated with two goat's horns and ears, which stand out against a large transverse crest, whose ends reach the base on either side. Fragments of such antefixes have come to light at Civita Castellana (Sassi Caduti, No. I: 9, p. 112), Antemnae (p. 368),² Norba (Temple of Diana, No. 6, p. 387), Segni (No. I: 4, pp. 398 f.), and, perhaps, at Caere (No. III: 15, p. 52). Other fragments, from which a complete specimen has been restored, were found at the temple of Mater Matuta at Satricum (No. II: 10, p. 469, Pl. 145: 508), together with some specimens of another series, similar but different in size and minor details. There are further four complete or tolerably preserved specimens, all of uncertain provenance: one in the Antiquarium at Berlin (No. I: 17, p. 502, Pl. 156: 522), one in the Louvre, Paris (No. I: 18, p. 502), one in the Museo Nazionale delle Terme in Rome (No. I: 19, pp. 502 f., Pl. 156: 524), and one in the Museo di Villa Giulia in Rome (No. I: 20, p. 503). The antefix in the Museo delle Terme may be ascribed to Civita Castellana, on account of the fact that a mould found on this site (Vignale, Larger Temple, p. 99, c, Pl. 32: 133, right) presents an identical variant of the type. To be excluded from the series, on the other hand, is the antefix reproduced in Pl. 9: 31, which is modern except for a piece of an antefix of type II: 11 b from Caere; cf. above, p. CLXIV and note 2, and p. 33 of the Catalogue. The earliest of the specimens enumerated are probably those from Satricum, which have more archaic features than the others and a plain helmet; latest in the series is no doubt the specimen in the Museo delle Terme, whose helmet is adorned with knobs and spirals.

It is remarkable that among the numerous architectural terracottas brought to light at the temple of Juno Sospita at Lanuvium there is no fragment of an antefix of this type. Mrs. Van Buren thinks that this was because the goddess was there more worthily represented by a cult statue and is inclined to regard the antefixes in question not as representations of the goddess herself but of maiden devotees who assimilated themselves to the goddess; she supports this view by the statement that in Italy throughout the VI and V centuries B. C. the deities were invariably portrayed within, not without, the temples.³ But this statement is contradicted by facts, for, apart from the antefixes with

¹ Cicero, *de Nat. Deor.*, I, 29, 82. For the goddess in general, her representations in art, and her cult, see Mrs. Van Buren, *JRS*, 3, 1913, pp. 61 ff., and Galieti, *BC*, 44, 1916, pp. 3 ff.

² This piece, however, seems to have been an imitation in archaistic style.

³ Van Buren, *FTR*, pp. 4 f.; cf. *REA*, 24, 1922, p. 98.

the head of Achelous (cf. pp. CLXXIV f.) there appear in the archaic period: an antefix from Capua representing Eos and Cephalus (p. CLXXIX) and an acroterion from Caere showing the same motive (No. II: 16, pp. 36 f., Pl. 11: 40; cf. pp. CXCv f.); the *πότνια θηρῶν* appears on antefixes from Capua already in the early archaic period (p. CXXXVIII); an antefix from Caere even depicts Athena and Heracles (No. III: 4, pp. 47 f., Pl. 16: 51; cf. pp. CLXXIX f.); among the archaic antefixes from the site of Sassi Caduti, Civita Castellana, there is a helmeted female head (No. I: 3 k, p. 110, Pl. 38: 128) which probably belonged to a figure of Athena; Diana appears on an early antefix from Capua mentioned below; and the early temple on the acropolis of Velitrae was adorned with a terracotta frieze showing an assembly of deities (No. I: 6, pp. 412 f., Pl. 128: 449—50; cf. p. CXXXII). Nothing prevents us therefore from regarding the antefixes concerned as representations of Juno Sospita herself; moreover, had they represented votaries, one would have expected them to occur just at Lanuvium, where they are missing. The absence of the type at Lanuvium is in all probability due to a natural tactful avoidance of multiplying the image of the goddess on the roof of her own temple.

We have finally to consider another class of figured antefixes, those decorated with whole figures or groups of figures. This kind of antefix was in use all over Central Italy, but reached its highest development in Etruria and Latium.

In Campania, as has been pointed out above (p. CXXXVIII), there appears already in the first half of the VI century B. C., a kind of antefix in the form of a semi-circular, framed disc with a figured motive in relief: Heracles fighting the lion, running winged figures, the bust and head of a goddess with raised arms, *πότνια θηρῶν* with two geese, and a double sphinx. This kind of antefix survives in later archaic and in post-archaic times, as is shown by some archaic antefixes from Capua, showing a riding woman with a bow,¹ and by two later types from the same site, showing a galloping horseman and a winged sphinx, respectively.² The artistically most important and typologically most developed type of this kind of antefix also comes from Capua.³ It shows a winged and bearded gorgon running towards the right and carrying a snake in either hand; the relief is surrounded by two flat bands ending in volutes above and below, with a crowning palmette above the two upper, meeting volutes, and smaller palmettes inserted above the lower ones; the base consists of two fasciae receding step-fashion. The type of palmette and framing, and the form of the base clearly connect this antefix with the Campanian palmette and gorgoneion antefixes described above (pp. CLXVII f.). Fragments of identical antefixes, in all probability derived from the same mould as the Capuan specimens, have come to light at the temple of Dea Marica at Minturno (No. I: 6, p. 487).⁴

¹ Koch, *DC*, pp. 50 f., pl. XI: 4. Altheim, *Griechische Götter im alten Rom*, pp. 100 f., considers this antefix to represent Diana.

² Koch, *DC*, p. 51, pl. XI: 6, 7.

³ Koch, *DC*, pp. 52 f., pl. XXXV: 1.

⁴ Mingazzini, *MAL*, 37: 2, 1938, cc. 740 f., pls. IV: 5, VII: 1—3. Mingazzini's statement that the antefixes from Capua were almost twice as large as those

from Minturno seems to be due to a misconception. Mingazzini estimates the original height of the Minturno antefix at about 50 cm., while the specimen from Capua reproduced in Koch, *DC*, pl. XXXV: 1, which lacks the upper volutes and the crowning palmette, is indicated to be 39 cm. high. So far as may be judged from these statements, therefore, the specimens from the two sites seem to have been of about the same size.

This Campanian kind of antefix was also propagated farther northwards, as is shown by the appearance at Caere of a type of antefix (No. II: 13, pp. 34 f., Pl. 10: 33), representing a silen seated in a curious attitude, the legs wide apart, one hand against the knee and the other raised in a ceremonious gesture, palm outwards¹; all in relief against a semi-circular background framed by a series of short tongues springing from a torus ending in volutes at the lower edge of the antefix. The motive may be compared to that of a mould for antefixes from Capua, showing a squatting, ithyphallic silen raising both hands to his ears.² In regard to type and motive the Caeretan antefix is thus clearly connected with Campanian prototypes. The style and execution, however, irrefutably show that we have to do with a product of local plastic made in imitation of a foreign type. The silen has the plump, rounded forms characteristic of a whole group of Caeretan architectural terracottas, including the crowning figures Nos. II: 17—II: 20 (pp. 37 ff., Pls. 11: 41, 12: 42, 43, 13: 44—46, B: 2, 3, and Fig. 20), which are no doubt contemporaneous works of the same school or master and probably decorated the same temple. The silen's head, moreover, with its enormous beard and long moustache, is exactly similar to those of the warriors No. II: 17 and the appliqués No. II: 14 (p. 35, Pl. 10: 34, 37), and in all probability was made by means of a separate mould used also for these. The tongues of the background, finally, are very short and plump, and recall the acorn-like buds of the hanging curtain from Caere spoken of above (p. CLVIII, No. II: 5, Pl. 8: 26). A peculiar feature is that the silen of the Caere antefix wears a lion's hide, the forelegs of which are knotted on his breast, while the skin of its head covers his skull. The contamination by way of which the attribute of Heracles was transferred to the silen proved prolific, for among the architectural terracottas of post-archaic times the silen's head covered by a lion's skin in the manner described is a favourite motive for antefixal decoration (cf. below, p. CCXXXI).

Beside the last-described antefixes there appears in the later archaic period another kind of full-figure antefix, consisting of a figure, or group of figures, executed in relief without background and rising free above the cover-tile. Antefixes of this kind were in use both in Campania, Latium and Etruria, but are most richly represented in the two last-mentioned regions. They may be divided into three classes, representing 1) mythological scenes, 2) winged monsters or deities, and 3) groups of silens and maenads.

The first class is the least numerous; in fact, it comprises only two, or perhaps three, items. One of these is a fragment of an antefix from Capua,³ showing the winged Eos with Cephalus in her arms. The same motive is represented by a large terracotta acroterion from Caere (No. II: 16, pp. 36 f., Pl. 11: 40; cf. pp. CXCv f.)⁴; the antefix, however, is more advanced in style than this, although the head of Cephalus preserves some traits of high archaism. Another representation of a mythical motive is given by a large antefix from Caere, depicting Athena and Heracles (No. III: 4, pp. 46 f., Pl. 16). This antefix is remarkable not only as an outstanding work of archaic terracotta plastic, but also for

¹ For the gesture cf. Bulle, *Die Silene*, p. 32.

² Koch, *DC*, pp. 64 f., pl. XV: 6. Typologically, however, the antefixes made from this mould belong to the class of unframed full-figure antefixes.

³ Koch, *DC*, p. 67, pl. XVII: 1 and fig. 9.

⁴ The motive appears also in other products of Etruscan art, for instance, on a fine mirror from Vulci: Ducati, *SAE*, p. 294, fig. 319; Giglioli, *AE*, pl. CXXXIV: 1.

the conception of the motive, which has very little of Olympian aloofness and is more like a piece of genre: Heracles, weary after his immense labours, is seated on a rock, club in hand, while Athena stands barefooted at his side, patting his shoulder and replenishing his bowl from a jug, ministering to him, »as might an old Italian *contadina* to a worn-out fellow-worker».¹ Another genre motive is represented by a mould for antefixes found at the Larger Temple on the Vignale plateau at Civita Castellana (p. 100, d, Pl. 32: 112). No cast of this mould is preserved, but the motive can be made out from the matrix with fair certainty: an old man leaning over the shoulder of a seated woman, who holds a distaff(?) in her hand; it is uncertain, however, whether this scene has any mythological significance.

The second class of full-figure antefixes of the kind concerned contains three types: a winged anguiped daemon, the harpy, and the *πότνια θηρών*. The first type appears in three variants, one of which is represented by two tolerably preserved antefixes and a fragment from Capua,² while another is represented only by a solitary fragment from Capua,³ and the third by a number of fragments from the temple of Mater Matuta at Satricum, by the help of which, however, a complete reconstruction in plaster has been made (No. II: 11, p. 469, Pl. 146: 509, left). The first-mentioned variant shows a monster in the form of a naked, bearded man in front view, whose legs are transformed into two snakes which, crossing each other, rear their heads on a level with his hips; the monster has two large wings spread out as a background, and holds a fish in either of his raised hands. The other Capuan variant was similar to the first, but has a pair of fins inserted between the snakes and the base, and is thus related also to the third variant, that from Satricum. This is no doubt the earliest and also the most impressive of the three: the daemon rises high on his snake legs, which are intertwined and end in bearded snake's heads, level with his hips; his character of sea-monster is indicated by the fin-like wings attached to his shoulders, by his large, fin-like ears, and by the indented edge of his beard; in his hands, lowered to his hips, he carries no fish but two oval stones. The whole figure is made without background, so as to form a sort of open-work pattern.

There can be no doubt that this type of monster is ultimately derived from Greek representations of a winged, snake-bodied daemon usually designed as 'Typhon'.⁴ In Greek art, however, the lower part of the daemon's body regularly has the form of a single or double snake's tail; for the former type cf., for instance, a number of Corinthian alabastra,⁵ for the latter, cf. especially a black-figured Chalcidian hydria from Vulci⁶; a daemon with double snake body was perhaps also depicted on one of the terracotta metopes from Thermon.⁷ In Italic art, on the other hand, the daemon's body generally

¹ Mrs. Strong, in *Cambridge Ancient History*, IX, p. 819.

² Koch, *DC*, p. 64, pl. XXXV: 2; Giglioli, *AE*, pl. CLXXIV: 1.

³ Koch, *DC*, p. 64, fig. 73.

⁴ Cf. Schmidt, in Roscher, *Lexikon*, V, cc. 1426 ff. A similar figure depicted on the chest of Cypselus represented, according to Pausanias, Boreas and Oreithyia; cf. v. Massow, *AM*, 41, 1916, pp. 76 f.

For the 'Bluebeard' from the Athenian Acropolis, which is generally called 'Typhon', cf. Heberdey, *Altattische Poroskulptur*, pp. 46 ff., with earlier literature; Buschor, *AM*, 47, 1922, pp. 53 ff., 106 ff.

⁵ Payne, *Necrocorinthia*, pp. 76 f., pls. 15: 4, 5, 10; 24: 1.

⁶ Furtwängler-Reichhold, *GV*, pl. 32; Rumpf, *Chalchidische Vasen*, No. 10, pl. XXV.

⁷ Cf. Payne, *BSA*, 27, 1925/26, p. 132.

terminates in two intertwined snakes which end with serpents' heads, as is the case with the antefixes in question. On a black-figured hydria from Vulci¹ is depicted a daemon of this type, who raises a large stone block above his head in defence against two warriors who attack him from either side. A similar daemon occurs in the same attitude on two stelae from Felsina in Bologna.² The figure, further, is often used as a decorative *appliqué* on bronze situlae, both on the legs and especially at the rim, to form the attachment loops for the handle.³ It also appears in the function of a Telamon, on an Etruscan gold ring in Berlin⁴ and, in a late Hellenistic version attesting influence of Pergamene art, in the Tomba del Tifone at Tarquinia.⁵

Antefixes representing a harpy, or siren,⁶ have come to light at Civita Castellana (Vignale, *Larger Temple*, No. I: 2, pp. 94 f.) and at Satricum (Temple of Mater Matuta, No. II: 12, p. 470, Pl. 146: 509, right). The antefixes from both sites present the same type of monster, composed of the upper part of a woman's body clad in a chiton with elbow sleeves, and of the hind portion of a bird, with bird's claws drawn up against the body, so that the figure, erect and facing, is supported only by its fan-shaped tail and by two wings curved downwards and connected with the base. There is, however, some variety as regards the wings and the carriage of the arms. The harpies from Satricum and some of those from Civita Castellana have an additional pair of wings curved upwards, and hold the arms in a ceremonious attitude, the elbows turned outwards and the hands carried level with the hips, palms downwards and fingers meeting in front of the body. Another series of antefixes from Civita Castellana had only one pair of down-curved wings and their arms were bent at the elbows and raised.

This type of harpy, represented in upright front view and with human arms, is apparently derived from Ionian prototypes⁷ and is frequently used for ornamental purposes in Etruscan bronze works and jewellery, as on the famous bronze candelabrum

¹ Micali, *Monumenti inediti*, pl. XXXVII: 2; Müller-Wieseler, *DAK*, II, pl. LXVII: 850.

² Ducati, *MAL*, 20: 2, 1911, cc. 199 ff., figs. 30, 31; Giglioli, *AE*, pl. CCXXXVI: 2.

³ As ornament for legs of situlae: Sieveking, *Die Bronzen der Sammlung Loeb*, pl. 9; Richter, *Greek, Etruscan and Roman Bronzes in the Metropolitan Museum of Art*, No. 580. As handle attachment: 1) situla from S. Ginesio in Picenum, now in Karlsruhe: *NS*, 1886, p. 41, pl. I, fig. 1; 2) two *appliqués* in Berlin: Pernice, *ÖJ*, 7, 1904, p. 167, fig. 79; two similar in Göttingen: G. Körte, *Abh. d. K. Gesellsch. d. Wissensch. zu Göttingen, phil.-hist. Kl.*, N. F., 16, 1916/17, pp. 42 f., No. 23, pl. XIV. A similar *appliqué* from Dodona, reproduced in Carapanos, *Dodone et ses ruines*, pl. XIII: 2, is different from the Italic specimens in so far as the double-snake body of the daemon finishes in two serpentine tails, while two other snakes are added at the sides, to form the loops. A bronze leg of a cista in Hamburg,

published in *AA*, 1917, c. 75, No. 15, fig. 23, shows a type of daemon which appears as a contamination of the 'Typhon' and the 'Triton' types, having two intertwined fish-tails with caudal fins. This is also the case with the fish-carrying monsters that form the handles of a late Etruscan amphora in Orvieto: Giglioli, *AE*, pl. CCLXXX: 3.

⁴ *AZ*, 39, 1881, p. 16.

⁵ *MICA*, II, pls. 3, 4; Weege, *EM*, pl. 48.

⁶ For the sirens and harpies in general cf. Weicker, *Der Seelenvogel in der antiken Literatur und Kunst*; id., in Roscher, *Lexikon*, IV, cc. 601 ff.; Engelmann, *ibid.*, I: 2, cc. 1842 ff.; Sittig, in Pauly-Wissowa, *RE*, VII, cc. 2417 ff.; Zwicker, *ibid.*, 2. Reihe, III, cc. 288 ff.; Kunze, *AM*, 57, 1932, pp. 124 ff. There is no strict difference between sirens and harpies; cf. Kunze, *l. c.*, p. 130.

⁷ Cf. Weicker, *Der Seelenvogel*, pp. 93 ff. and especially the Ionian gem reproduced on p. 100, fig. 29.

from Cortona,¹ in the form of *appliqués* on bronze cistae, and as necklace pendants.² A small harpy of terracotta from Vulci, now in the Bibliothèque Nationale in Paris,³ reminds one strongly of the antefixes; it is too small and thin, however, to have had any architectural function, but probably served as an *appliqué* on a sarcophagus or on the wall of a tomb chamber, since it is pierced with nail-holes.

To the harpy antefixes from Civita Castellana and Satricum is to be added an antefix of uncertain provenance now in the Villa Giulia museum in Rome (No. I: 1, p. 496, Pl. 153), representing a harpy of the same type as the former, but in the act of carrying away two naked youths, grasping them round their waist with her arms and at one ankle of either with her claws. This antefix is probably to be ascribed to a later date than the aforesaid ones, though still within the V century B. C. For the motive cf. a black-figured hydria from Vulci⁴ on which is depicted a four-winged, gorgon-headed harpy grasping the wrist of a naked youth with either hand. The same motive, a harpy carrying two youths hanging at their wrists, is shown by the handle *appliqués* of a bronze situla from Offida in Picenum⁵; this harpy, however, has a normal female head and two large, lowered wings.

The third type of antefix to be included in the group here concerned is represented by three antefixes from Capua,⁶ all derived from the same mould, showing the so-called Persian Artemis, more adequately, *πότνια θηρῶν*.⁷ The antefixes⁸ represent the goddess standing in a rigid, frontal attitude, her hands close together in front of her waist, grasping the outer forepaws of two rampant lions, which turn their heads away from her; she has a diadem on her head, long hair-tresses brought forwards over her breast, two recurved wings springing from her shoulders, a long chiton with elbow-sleeves, and a shawl worn obliquely across her breast, forming two series of zigzag folds. The style is archaic, pointing to the VI/V century B. C.⁹

¹ *BrBr*, pl. 666; Ducati, *SAE*, p. 321, fig. 354; Giglioli, *AE*, pls. CCXXIX: 2, CCXXX.

² To the examples mentioned in Weicker, *Der Seelenvogel*, pp. 184 ff., may be added the bronze handles described by Pernice, *ÖJ*, 7, 1904, p. 167, figs. 77, 78, and the gold necklace from Cumae reproduced by Gàbrici, *MAL*, 22, 1913, cc. 563 ff., pl. LXXIX. Cf. Marshall, *Catalogue of Jewellery*, Nos. 1269, 1419, 1461, pls. XVI, XXI, XXII.

³ *BICA*, 3, 1831, pp. 198, 216; Martha, *GA*, 12, 1887, pp. 267 f., pl. 34; Weicker, *Der Seelenvogel*, pp. 187 f., fig. 93; Van Buren, *FTR*, p. 27 (Antefixae, Div. VII, type I).

⁴ Engelmann, *JdI*, 1, 1886, pp. 210 ff.; Weicker, *Der Seelenvogel*, p. 6, fig. 1; Malten, *JdI*, 29, 1914, p. 240, fig. 28.

⁵ *NS*, 1877, p. 114; Walters, *Catalogue of Bronzes in the British Museum*, No. 650, fig. 18; id., *Select Bronzes in the British Museum*, pl. XXXVI; Giglioli, *AE*, pl. CCXXV: 1.

⁶ Koch, *DC*, pp. 65 f., figs. 74, 75, pl. XVI: 2.

⁷ For the type in general see Schreiber, in Roscher, *Lexikon*, I, cc. 564 f.; Studniczka, *Kyrene*, pp. 153 ff.; Paris, in Daremberg-Saglio, *Dictionnaire*, II: 1, pp. 152 f.; Wernicke, in Pauly-Wissowa, *RE*, II, cc. 1413 f.; Radet, *REA*, 10, 1908, pp. 111 ff.; id., *Cybébé*; Thompson, *JHS*, 29, 1909, pp. 286 ff.; Frothingham, *AJA*, 15, 1911, pp. 349 ff.; v. Massow, *AM*, 41, 1916, p. 87; E. D. Van Buren, *REA*, 24, 1922, pp. 93 ff.; Picard, *Ephèse et Claros (Bibliothèque des Écoles Françaises, vol. 123, 1922)*, pp. 499 ff.; Altheim, *Griechische Götter im alten Rom*, pp. 102 ff., 136, 157 ff.

⁸ Since the lower part of one of the specimens hung free below the tile Koch suggests that this specimen may have served as an acroterion. Volkert *Das Akroter*, p. 19, wrongly speaks of all these antefixes as acroteria.

⁹ Mrs. Van Buren, *REA*, 24, 1922, p. 94, considers the antefixes from Capua as archaistic and dates them early in the IV century B. C. There can be no doubt, however, that the antefixes are truly

The queen of wild beasts has already met us, wingless and holding two geese, on the early antefixes from Capua spoken of above (p. CXXXVIII). The type of the present antefixes is very different from the former and derived from another Greek prototype; the nearest parallels, with regard especially to the attitude of the lions, are a lead figurine from Sparta,¹ some of the gold plaques from Camirus,² a recently discovered bronze relief from Olympia,³ and the supports of a bucchero vase from Chiusi.⁴ Antefixes representing the *πότνια θηρῶν* became extremely popular in Etruria and Latium from the IV century onwards, when they appear in two different forms: one archaistic, showing the goddess with a polos on her head and two pairs of recurved wings issuing from her shoulders and waist respectively, the lower of which support two rampant lions turning their heads towards the goddess; and another Hellenistic one, showing the goddess with two large wings, half-spread and lowered, and with two rampant felines resting on the base of the antefix (cf. pp. CCXXIX f.). The presence of the former, archaizing type may perhaps be taken as evidence that there existed a similar archaic type beside the one just described.

The use of antefixes representing the *πότνια θηρῶν* was apparently a speciality of Central Italy, for there is no example of such an antefix from any part of the Greek world. Upon the whole, the type is unknown in architectural decoration outside Central Italy, except for the early terracotta sima from Sardes mentioned above (p. LXXXII and note 6). The type, however, was spread from Italy to Spain, where an antefix showing the goddess accompanied by two dogs has come to light at Italica.⁵

The theme of the silen and maenad was a favourite one in Etruria and Latium⁶ as in Greece, as is seen especially from numerous Etruscan bronze figurines.⁷ While in the Hellenic world, however, the frivolous Dionysiac companions were not admitted to decorate the temples — the only exception is the terracotta group from Olympia (p. C), which, however, may perhaps be considered as an instance of Italic influence⁸ — in Etruria and Latium the antefixes representing pairs of silens and maenads form a very numerous class. Archaic antefixes of this type, more or less fragmentary, have come to

archaic. The lions present the clearcut anatomy typical of archaic art — note especially the manes rendered as plain masses finished off with a straight edge against the bodies, and with painted hair-tufts. The head of the goddess is archaic, and the long swallow-tail pleats, which the distinguished authoress considers as »a hall-mark of the archaistic artist«, are truly archaic; cf., for instance, the drapery of the *πότνια θηρῶν* represented on the stele from Dorylaion (Radet, *Cybébé*, pp. 5 f., fig. 2), and of several korai from the Athenian Acropolis (Payne-Young, *Archaic Marble Sculpture from the Acropolis*, pls. 23, 25: 4, 34: 2, 41: 2, 42: 1, etc.). The difference, moreover, between the antefixes from Capua and the archaistic specimens from Latium, for instance those from Ardea (Pl. 135: 475—477), is very distinct. The technique of the painting of the Capua specimens also points to an early date. Cf. also Furtwängler, *MW*, p. 253, note 9.

¹ Thompson, *JHS*, 29, 1909, p. 294, fig. 10.

² Marshall, *Catalogue of Jewellery*, Nos. 1107, 1129—30, pl. XI.

³ Hampe and Jantzen, *Jdl*, 52, 1937, pp. 88 f., pls. 32, 33. On the well-known bronze relief found in the earlier excavations at Olympia (*Olympia*, IV, pl. 38) the goddess holds the lions by one hind leg.

⁴ Micali, *Monumenti*, pl. XXI: 1—2; Radet, *Cybébé*, pp. 26 f., No. 39, fig. 40.

⁵ Laumonier, *REA*, 23, 1921, pp. 273 ff.

⁶ Cf. Heurgon, *MAH*, 46, 1929, pp. 96 ff.

⁷ Cf. Van Buren, *FTR*, pl. I; Giglioli, *AE*, pls. CCIX: 1; and especially a bronze vase from Capua (*MICA*, V, pl. XXV; *Cat. of Bronzes in the Brit. Mus.*, No. 560, pp. 80 f.) with a pair of a silen and a maenad recalling the antefixes from Satricum.

⁸ Cf. Van Buren, *GFR*, p. 49.

light on many sites in Etruria and Latium: at Caere (No. 111: 16, pp. 52 f.), Civita Castellana (Vignale, Smaller Temple, No. 1: 1, pp. 100 f., Pl. 33: 114; Sassi Caduti, Nos. 1: 3 a—g, 1: 4 a—c, pp. 100 ff., Pls. 37: 126, 38: 127, 128), Sporadic Finds, No. 1: 1, p. 146, Pl. 55: 178), Rome (Sporadic Finds, No. 1: 2, p. 361, Pl. 108: 383), Velettri (No. 1: 12, p. 414), Lanuvium (No. 1: 5, p. 499, Pl. 131: 388), and Satricum (Nos. 11: 13 a—l, pp. 470 ff., Pls. 147—149); to these may be added two pieces of uncertain provenance (No. 1: 5, p. 498, Pl. 157: 533, and No. 1: 24, p. 504). In Campania, on the other hand, no antefixes of this type seem to have been discovered.

The two companions appear in various attitudes but are always similar in type. The silen has the bearded head with equine ears known from numerous head antefixes. He is always nude, but sometimes wears the skin of a feline animal knotted by the forepaws round his neck, and usually has a wreath of ivy-leaves, or vine-leaves, on his head. He has mostly human feet; only the antefix from the Vignale plateau at Civita Castellana presents the horse hooved variety so common in Ionic art.¹ The maenad is always dressed in a long chiton and a shawl that hangs in zigzag folds, and usually has a diadem on her head. As attributes the maenad often rattles the castanets (κρόταλα), while the silen sometimes carries a wine horn or, more often, a snake.

It has been suggested that the pairs of silens and maenads of the Etrusco-Latinian antefixes are represented as engaged in a ritual dance.² This may perhaps be the case with antefix No. 1: 5 from Lanuvium, showing a silen and a maenad with a pantheress; the fact that the silen shades his eyes with one hand has been interpreted as a gesture employed by satyrs and Pans in a dance known as the *σποτός, σκώψ*, or *σκώπευμα*.³ Most of the antefixes, however, show little of the lively gestures and poses characteristic of dancing maenads and silens as depicted on Greek vases,⁴ a circumstance which can hardly be entirely due to material and technical differences between the two kinds of representations.⁵ In most cases the pair are hastening forwards with long strides, holding one another round the shoulders; sometimes the silen is in advance, clutching his drinking horn, sometimes the maenad has the lead, and the silen follows lumbering, as if intoxicated by the wine. Sometimes, again, the erotic tone is the dominant, and the courting silen whirls his companion round, tries to lift her, or hugs her impudently. The silens and maenads of series No. 1: 3 from Sassi Caduti, Civita Castellana, were evidently engaged in a Dionysiac feast, for they carry pigs, wine-skins, large dishes, and other similar utensils. The same may have been the case with the solitary antefix from Rome, to judge from the fact that the maenad carries a square vessel. The sporadic fragment from Civita Castellana, No. 1: 1, Pl. 55: 178, which is identical in style and execution with the Faliscan series just mentioned, shows that there was also at Falerii an erotic series of antefixes, recalling the one from Satricum.

All these antefixes were made in moulds. Antefixes No. 1: 1 from the Smaller Temple of the Vignale plateau, Civita Castellana, were produced by the aid of a single mould,

¹ Cf. Butler, *The Silens*, pp. 141, 144. The horse-hooved silen is common also in Etruria; cf. Neugebauer, *St. A. in. 1925*, pp. 101 ff., pls. 34—35.

² Van Buren, *F.F.A.*, pp. 2, 24.

³ Cf. Van Buren, *F.F.A.*, pp. 24 f., note 8.

⁴ For the theme of dancing maenads and silens, see L. B. Lawler, *M.A.A.*, 6, 1927, pp. 69 ff., pls. 13—15.

⁵ Koch, *Gnomon*, 3, 1927, p. 401, also expresses doubt as to the theory of a ritual dance.

which was discovered at the Larger Temple on the same site (p. 99, a, Pl. 32: 411). This mould, as well as the other matrices found together with it, presents a very detailed modelling, showing that the casts required very little, if any, retouching before painting and firing. The magnificent series of silens and maenads from Satricum, on the other hand, are the products of a technique employed already for a number of early Caeretan terracottas: the warriors No. II: 17, the silen antefixes No. II: 13, and the *appliqués* No. II: 14 (cf. pp. CXC VIII f., CLXXIX, CCIX). The bodies of the two companions, combined in a restricted number of attitudes, were produced with the aid of as many moulds, all the heads were formed in two moulds, and the astonishing variety displayed by the groups is obtained merely by the different carriage of the arms, modelled free-hand, and by the different manner in which the heads were applied to the bodies, now raised, now leaning, now drooping, according to the moods expressed by the attitudes of the bodies. The same technique was employed for producing the fine antefixes No. I: 3 from Sassi Caduti, Civita Castellana, upon which, however, still greater skill and care was lavished. The heads of the silens and maenads were produced with the help of two moulds only, but the hair of the maenads and the beard and moustache of the silens were modelled by hand individualistically, and even other differences, such as the mouth of the silens now closed, now half-open, were obtained by free-hand modelling.¹ The small silenic head of uncertain provenance, now in the Ny Carlsberg Glyptotek (No. I: 5, p. 498, Pl. 157: 533), in all probability belonged to an antefix of the type concerned; its similarity to the silens' heads of the Sassi Caduti antefixes and to the silenic head antefixes ascribed to Falerii above (pp. CLXVI f.) makes the hypothesis of its Faliscan origin likely.²

It is very hard to tell whether a special type, or special types, of antefixes were used for the horizontal pediment roof. The reproduction of a temple pediment from Nemi (No. 37, p. XXXI, Fig. 5—6) has a row of female head antefixes in the pediment, but does not preserve the antefixes on the eaves; other temple reproductions are too summary or too damaged to allow conclusions. In some cases, when antefixes of identical form have been found together in two sizes, as at Civita Castellana (Vignale, Larger Temple, Nos. I: 3 and I: 4, pp. 95 f., Pl. 29: 102, 103) and at Alatri (Nos. 3 and 4, p. 392, Pl. 118: 419, 420), the smaller specimens have been thought to have decorated the pediment.³ As regards the first-mentioned antefixes, however, the smaller ones are certainly substitutes obtained by remoulding from one of the original pieces, and this may also be true of the Alatri antefixes (cf. p. CXXII). When antefixes of several types and of about the same date have come to light at a temple, one of the types may certainly be assigned to the pediment, provided there were no pedimental figures, but in no case, as far as I know, is clear evidence available as to what type was used for the purpose. Sometimes antefixes of the same type, or nearly so, were used both for the pediment roof and for the eaves, as is shown by the remains of the shrine from Vulci (pp. 216 ff., Pl. 79: 275).

¹ Mrs. Van Buren, *FTR*, p. 26, supposes that, while the bodies were made in moulds, the heads of these antefixes were modelled wholly by hand; but a study of the features and minute details of the surfaces shows that two moulds were employed,

one for the silenic heads, another for the maenads, except for the helmeted female head, probably Athena, which is different.

² Cf. Riis, *Tilskueren*, 1938, pp. 394 ff.

³ Cf. Ducati, *SAE*, p. 250; Della Seta, *VG*, p. 215.

Lateral simae. The use of lateral simae was abolished in Central Italy during the later archaic period, except in Campania, where such simae were in use still in the Hellenistic period.¹ Also in Campania, however, the use of lateral simae was apparently restricted, to judge from the fact that the number of archaic antefixes found in Campania is very great, while the remains of archaic lateral simae are very scanty, consisting only of a few lion's-head rain-spouts² which, moreover, do not necessarily belong to continuous simae but may have been placed only at the lower ends of a pedimental sima, just behind the corners, in analogy with the developed Corinthian system (cf. above, p. XCIX).

Pedimental simae. The pedimental simae of the Etruscan and Latin temples during the later archaic period all belong to a standard type which was developed during the second half of the VI century B. C. and survived as long as terracotta was used for architectural decoration. These simae were composed of terminal tiles, each of which consists of a flat, rectangular rain-tile made in one piece with a high, upright terracotta plaque attached to one of the long sides of the tile, often at a somewhat obtuse angle, so that the sima was slightly inclined forwards. The front of the upright part presents three different elements. At the bottom, along the lower edge of the sima, is a thick torus; above this is a plain fascia; and above this, again, and separated from it by a roll-moulding, is a series of vertical strigils curved outwards at the top and surmounted by a flat, low member which forms the upper edge of the sima. The strigils are either convex or concave; in the latter case they either meet with sharp edges or are separated by narrow grooves of angular section. The tops of the strigils are always rounded and project free beyond the upper edging. Terminal tiles of this type, or fragments of such tiles, have come to light at Tarquinia (No. I: 3, p. 67), Civita Castellana (Vignale, Larger Temple, No. I: 5, p. 96, Pl. E: 3; Sassi Caduti, No. I: 10, pp. 112 f., Pls. E: 1, 39: 130), Talamone (Bengodi Hill, p. 238), Palestrina (No. I: 3, pp. 374 f.), Segni (No. I: 6, p. 399, Pl. 121: 429), Lanuvium (No. I: 6, pp. 422 f., Fig. 38), Ardea (Casalinaccio, No. I: 1, p. 448), Satricum (No. II: 23, p. 476), and Minturno (Temple of Dea Marica, No. I: 13, p. 489). The painted decoration of the different elements is always executed according to a rigid scheme allowing but little variation, and always in the three colours red, white (or cream), and black. The torus is decorated either with vertical zigzag bands or with scale-pattern; the plain fascia with hammer-maeander or guilloche; the roll is unvariably adorned with oblique bands in resemblance of a barber's pole³; the strigils are white with central stripes of alternately red and black; the vertical surface of the top edging is uniformly red. The patterns of the simae always went in opposite directions on the two slopes of the pediment. The fact that the pattern of the lower torus also decorates part of the under side of the tile shows that the sima projected somewhat beyond the raking beams.

For the joining of the terminal tiles special contrivances were used. The system may be illustrated by the well-preserved tiles from Sassi Caduti at Civita Castellana (Pls. E: 1, 39: 130). The upright, decorated part of the tile being equal in length with the rain-tile proper minus the overlap, the undercut and overlapping edge of the rain-tile continues

¹ Cf. Koch, *DC*, pp. 9, 78 ff., pls. XXIII: 4, XXIV: 1, 2.

² Koch, *DC*, pp. 77 f., pl. XXIII: 1—3.

³ Cf. Luce and Holland, *AJA*, 22, 1918, pp. 319 ff., who reconstructed several revetment plaques on the basis of the 'barber's pole unit' obtained from the decoration of the rolls.

up along the side of the sima, forming a projecting flange slightly bent backwards which overlapped behind the following unit, whose adjoining edge was bevelled at the back. In addition to this system of interlocking the thick torus at the lower edge of the sima was often, though not regularly, perforated lengthways, in order to allow the insertion of a long metal rod which, fastened with lead casting, held the tiles firmly together and prevented all sliding. The use of such metal rods was no doubt derived from Greece, where the system was practised from an early period (cf. above, pp. XCIV, XCIX). The method of interlocking the tiles is also to be regarded as an adaption, though not as an improvement, of the halving or give-and-take system shown by the Greek terracotta simae (cf. above, pp. LXXXII, XCI, XCIX, CX).

The Etruscan and Latin simae of the type here concerned were always supported by thick, curved, flying struts attached to their back and connected with the flat tiles. There are usually two such struts on each unit, set at right angles to the rain-tile. These struts were introduced on account of the great height of the simae, which without them would have been liable easily to break. They have no prototypes in Greece or in the East nor are there any similar contrivances among the simae of Sicily and Magna Graecia; the device of making simae with double walls may however be referred to in this connexion (p. CIV), and so may the lateral sima from Locri Epizephyrii (p. CX), which presents a rudiment of a buttress behind the hanging palmette in the middle, between the two openings.

The high, strigilated sima was developed already about the middle of the VI century B. C., as is shown by the large terminal tiles from Palestrina spoken of above (No. I: 1, pp. 373 f., Pl. 115; cf. pp. CXXXIII f.), which present all the main features of the later archaic simae, but are decorated with a figured frieze in low relief, which connects them with the terracotta revetments of an earlier period. The creation of this type of sima, so different from the customary types of the Hellenic world, is in all probability to be regarded as an achievement of the ceramic architects of Etruria and Latium. There are only two solitary specimens of simae, both from Magna Graecia, which may be cited for comparison. One of them is a sima from Metaurum,¹ which consists of a lower plain fascia decorated with a double guilloche, and cymation with tongue-pattern, separated from the fascia by a roll with narrow, oblique stripes and edged above by a narrow fascia with chequer-pattern. The other specimen is a fragment of a sima from Caulonia,² which comes still nearer to the Etrusco-Latinian type, being composed of, from below, a) a convex moulding with scale-pattern, b) a fascia with double maeander in relief, c) a roll with oblique stripes, and d) a series of narrow recurved flutings. These two specimens, however, neither of which seems to be very early,³ are probably to be regarded as isolated instances of imitation of Etrusco-Latinian simae, rather than prototypes of the latter.⁴

Although the use of pedimental simae decorated with a continuous figure frieze in low relief, in the manner illustrated by the terminal tiles from Palestrina, was generally

¹ NS, 1902, p. 128, fig. 2, No. 1; Van Buren, *AFR*, pp. 96 f. (6).

² Van Buren, *AFR*, p. 97 (7).

³ Mrs. Van Buren dates the sima from Metaurum

in the second half of the VI century and the sima from Caulonia in the VI/V century B. C.

⁴ For influence of Etrusco-Campanian architectural terracottas in Sicily and Magna Graecia, cf. pp. CXII, CXLII.

given up in the second half of the VI century B. C. in favour of simae adorned with painted ornaments of the type described, there are however some terminal tiles which show that the figured decoration in relief was never wholly banished from the front of the pedimental sima, but was even allowed to expand beyond the limits of the old frieze. The chief example is a terminal tile of uncertain provenance now in the Museo Archeologico at Florence (No. I: 23, pp. 503 f., Pl. 160: 551), showing a group of a mounted warrior and a foot-soldier executed in high relief against the upright part of the tile, which presents the usual three elements: a thick torus, a plain, very much enlarged middle fascia, and a short strigilation, separated from the middle field by a roll. The figures rest on the torus, while their heads, now broken away, projected above the strigilation. The style of the figures may be characterized as a somewhat degenerate archaism; the date is probably the second half of the V century B. C. The practice of decorating a pedimental sima in the manner described survived in later times, as is shown by a number of terminal tiles or fragments of such tiles from different sites, decorated with various figured motives in high relief: from Caere (No. IV: 1, p. 53, Pl. 19: 60, Fig. 21), Chiusi (No. II: 12, p. 259, Pl. 86: 308), Bettona (No. 1, p. 265, Pl. 88: 315), Rome (Sporadic Finds, No. II: 5, p. 366), and Velletri (No. III: 1, p. 416). Since, however, all these tiles are solitary specimens, it is not very easy to ascertain whether the figured decoration formed a frieze extending from the gable top to the ends of the sima, or whether it was applied only to the final tiles at the gable ends. The specimens at Florence and Velletri give the impression of having belonged to a continuous frieze of similar figures, while the tile from Caere, which is decorated with a sea-monster, most likely formed the end of a pedimental sima of the usual type, in analogy with what is shown by the pedimental sima from Via S. Leonardo, Orvieto (No. I: 8, pp. 162 f., Pl. 62: 199), which consisted of plain, L-bent tiles, the last of which is decorated with a similar sea-monster in high relief, forming a lateral acroterion.

It is noteworthy that among the Campanian architectural terracottas described by Koch and others there is no fragment of a strigilated sima of the type described. This, however, is probably due to chance, for among the architectural terracottas of the Doric temple at Pompei there are fragments of a sima with convex strigils¹ which obviously betrays influence from the simae of the Etrusco-Latin type. Instead of such simae Campania has yielded two peculiar types of archaic terminal tiles with figure decoration, both of which were probably employed above the gable rakes. One of these types is represented only by a solitary fragments from Capua, showing a siren in high relief²; the siren has a female bust and arms, like the antefixes spoken of above (p. CLXXXI), but is represented in side view and held a cithara in her hands. The other type is represented by two fragments, also from Capua³; this sima was decorated with gorgoneia in relief, surrounded by volutes. Both these types seem to have been peculiar to Campania.

Crestings. A specific element of the terracotta decoration of the Etrusco-Italic temples are the open-work grills or crestings. A very great number of such crestings, all more

¹ Sogliano, *Pompei preromana*, pp. 93 ff., pl. XI, fig. 29, above; cf. above, p. CXVI, note 1.

² Koch, *DC*, p. 81, pl. XXV: 1, figs. 94, 95.

³ Koch, *DC*, p. 80, pl. XXIV: 3, fig. 93.

or less fragmentary, have come to light in Etruria and Latium, showing that this kind of architectural decoration was customary in these regions from the later archaic period onwards, while in Campania there is no record of such crestings having been discovered, except for some peculiar specimens of Hellenistic date.¹

The archaic crestings vary much among themselves with regard to form and dimensions, while in later times a restricted number of standardized types were in use (cf. pp. CCXXV f.). The constituent feature of the early crestings is that they are composed, as it were, of flat or slightly concave ribbons forming a pattern of loops or arches, which is usually crowned by a row of erect palmettes of archaic type, that is, consisting of closely set, lobate petals, often with cordoned edges. The crestings were always made in sections comprising three palmettes or more. A low, not very complicated cresting is the one found at the Larger Temple of the Vignale plateau at Civita Castellana (No. I: 6, p. 96, Pl. 31: 109), which consists of a single row of narrow arches crowned by small, seven-petalled palmettes. A somewhat more elaborate type is the one from Segni (No. I: 7, p. 399, Pl. 121: 428), which consists of a continuous, concave band forming a series of loops linked in pairs from which palmettes of five cordoned petals rise. This cresting resembles the one from Satricum (No. II: 24, p. 476, Pl. 152: 517), which, however, is much higher, being composed of two series of similar loops linked back to back and crowned by palmettes of the same type as those of the Segni specimen. A similar palmette of large dimensions, apparently from a cresting of a type resembling those described, was found on the Capitoline hill in Rome (No. I: 2, p. 341); owing to its size, it is not unlikely that it belonged to the temple of Jupiter. From the temple in the Contrada Portonaccio at Veii come two sets of crestings of a very complicated texture.² Some of them consist of three superimposed rows of small loops or ∞ -spirals, while others are composed of cross-woven ribbons forming small loops above and below; the crestings of both types are crowned by a denticulation or by narrow arches. Last in the series of archaic crestings comes the one found in the Contrada Sassi Caduti at Civita Castellana (No. I: 11, p. 113, Pl. 39: 129). This cresting presents a much chaster and more clear-cut design than the Veientine specimens. It consists of a series of open circles between two rows of arches, the upper of which carry palmettes of five concave, un-cordoned petals. The form of the palmettes indicates that this cresting is later than those previously described, and the character of the band pattern reveals it as the ancestor of the later, standardized type, consisting of circles with whirligigs, figures-of-eight, arches, and palmettes (cf. below, p. CCXXV).

The place of the crestings on the temples was established long ago, mainly by the researches of Count Cozza on the terracotta material discovered in the Contrada Lo Scasato at Civita Castellana.³ They were applied to the top of the pedimental sima, forming a crowning edge of airy lacé-pattern. For the fastening of the cresting on the sima two methods were used: the sections of the cresting were held in place by metal pins fastened into holes bored in their bottom surface and in corresponding holes made

¹ Koch, *DC*, pp. 85 f., figs. 102—104.

² Unpublished; recently exhibited in the Museo di Villa Giulia in Rome.

³ *NS*, 1888, pp. 414 ff.

in the top of the sima (cf. Pl. E:1); or they were inserted into a groove that ran along its top; in both cases molten lead was used to connect the two members firmly. The former method is often used in archaic times beside the latter, which prevailed in later times. That the latter system, however, is as early as, or perhaps earlier than the former one is shown by the terminal tile from Palestrina referred to above (pp. CXXXIII, No. I: 1, Pl. 115), which has a groove for a cresting on its top; of the cresting belonging to this sima, however, no fragment is preserved. Along the top of the crestings there is regularly a row of holes for the fastening of metal *menisci*.

A different opinion with regard to the place of the crestings was advanced by S. B. Luce and L. B. Holland,¹ who, on the basis of an examination and reconstruction of an open-work cresting from Orvieto, now in Philadelphia (Sporadic Finds, No. III: 5, p. 202), concluded that such crestings had their place, not on the top of the pedimental sima, but along the ridge of the roof, where, according to the two authors, they were placed in two thicknesses, the units being set back to back, fastened to the underlying »ridge-wall» by means of pins bored into their bases, and held together by bronze staples fitted into the holes in the top palmettes; all this because 1) a cresting fitted into a groove on the top of a sima »would be broken off by the first high wind that blew»; 2) the Philadelphia cresting could have gone into no such position, for its base is decorated with a maeander pattern evidently meant to be seen; 3) the holes bored into the palmettes are placed irregularly and could therefore not have served for the insertion of *menisci*; 4) the Etruscans, not knowing how to make a single slab of double thickness, with the design on both faces, had to make two single ones, and set them against each other; 5) the porticoes shown on certain decorative terracotta revetments of Imperial date² have along the ridge a cresting of palmettes and arches. The theory of the two American authors was opposed by Mrs. Van Buren,³ who rightly pointed out, *inter alia*, that »if the slabs were put on double, it would do away with all the beautiful effect of lightness obtained by the grill», that, »since the Etruscans could mould life-size figures in the round, they were certainly capable of baking slabs of the required thickness», and that, on good authority, »the fragments of crestings have never been discovered except on the principal façade of a temple».⁴ To this I should like to add the following arguments: 1) the groove on the top of the simae can have had no other function than to receive a thin crowning member; 2) thanks to the open-work technique the cresting was less exposed to the wind than a solid plaque of the same size, and was moreover secured by lead casting; in some cases fragments of the cresting still adhere to the sima, sealed by the lead (cf. Talamone, Nos. 8, 9, pp. 234 f.)⁵; 3) in spite of all this the crestings *were* often damaged and substitutional sections had to be made from the mould preserved for this purpose, as may be seen — the two authors point it out — from just the Philadelphia specimens; 4) the base of the Philadelphia cresting is decorated, because it was not sunk into a groove but fastened with metal pins according to the other system described above; 5) the

¹ *AJA*, 21, 1917, pp. 296 ff.; cf. *AJA*, 23, 1919, pp. 161 f.

³ *AJA*, 23, 1919, pp. 157 ff.

² *AJA*, 21, 1917, pp. 304 ff., figs. 7 and 8; cf. v. Rohden-Winnefeld, *ART*, pls. LXXXIII, CXLIII: 1, 2.

⁴ Cf. Lo Scasato, *Civita Castellana*, p. 122.

⁵ Cf. also the temple reproduction from Nemi, No. 38, p. XXXI.

irregularly placed holes in the top of the Philadelphia cresting are more easily explained if they are considered as *meniscus*-holes than as holes for metal staples holding two plaques together: by the former assumption, the irregularity may be ascribed to frequent replacing of damaged units by new ones differing from the earlier ones as regards just the *menisci*; while by the latter assumption there would have been no reason for securing one pair of palmettes to each other by no less than five staples, and another only by one¹; 6) the ridge-tiles and fragments of ridge-tiles hitherto discovered present no traces of having been surmounted by any crowning element, and the »ridge-wall» is, at least as regards the Etrusco-Italic temple, a pure invention; 7) the arches and palmettes on the ridge of the porticoes depicted on the Imperial terracotta plaques do not represent a cresting, but are meant as a top border of the plaques, for similar borders occur on several other plaques where they have no connexion with the motive below²; 8) on the other hand, open-work crestings, which were in use until the end of the Roman Republic (cf. below, p. CCXXVI), are indicated above the rakes of the pediment depicted on the coins of M. Plaetorius Cestianus, curule aedile about 68 B. C.³

There are no parallels to the crestings of the Etrusco-Italic temples among the terracotta revetments of the Greek world; it is probable, however, that the use of crestings originated from the practice recorded both in Greece and in Asia Minor (cf. pp. LXXXII, LXXXIX) of making the serrated edges of simae and disc-acroteria in the form of separate triangular dentils inserted into grooves made in the rims of the respective members. The development of this serrated border into a cresting of the type met with in Etruria and Latium is however no doubt to be regarded as an independent achievement of the artists and architects of these regions. The fragile open-work patterns of the crestings, however, were in all probability not originally created to be executed in terracotta, a material for which they are not very suitable, but in bronze; the delicate, interwoven ribbons and the free-standing palmettes are originally thought in bronze and later, for reasons of economy, reproduced in burnt clay. The terracotta crestings thus indirectly attest that bronze was used for temple decoration already in the second half of the VI century B. C. (cf. above, p. CXXVII).

Acroteria. The *lateral acroteria* of the Etrusco-Italic temples were regularly made in one piece with the uttermost of the terminal tiles that formed the pedimental sima.⁴ There is no evidence, as far as our present knowledge goes, that the Corinthian system of making the lateral acroteria in the form of separate figures in the round placed on special bases at the corners of the roof (cf. above, pp. XCVIII f.) was ever introduced into Central Italy, nor is there any example of a pedimental sima which, in analogy with Corinthian and some Sicilian simae (cf. pp. XCIX, CV), turned round the corner to give place for a rain-spout, if the lion's-head spouts from Cápua mentioned above (p. CLXXXVI) were not applied in this manner.

¹ Cf. *AJA*, 21, 1917, p. 297, fig. 1.

² Cf. v. Rohden-Winnefeld, *ART*, passim, and especially pls. LXXIV: 1, 2; CIV: 1; CXXXIV: 1.

³ Grueber, *Coins of the Roman Republic*, I, pp. 434 ff., III, pl. XLIV: 20—22.

⁴ Here and in the following I use the term *acroterion* in a wide sense for all crowning or terminating decorative elements of the pediment, well knowing that some authors refrain from calling protomai like those spoken of below *acroteria*; cf. Koch, *Gnomon*, 3, 1927, p. 399.

Instead of this, the end of the uttermost terminal tile at the corners of the pediment was often moulded into the shape of an animal protome. The best example of this is the lateral acroterion from Caere now in the Vatican (No. III: 1, pp. 46 f., Pl. 14), showing the head and neck of a winged horse which formed the end of a strigilated sima. This horse is a masterpiece of terracotta modelling, worthy of being compared with the magnificent marble horses from the Athenian Acropolis,¹ with which it may be about contemporary. It is carefully finished on both sides; its forelegs, now broken away, protruded beyond the edge of the eaves. Another protome of the same function, though smaller and less effective, is the ram's head No. III: 2 from Caere (p. 47, Pl. 15: 48). This is also modelled in the round and applied to the corner of a terminal tile in such a manner that its muzzle projected very little beyond the edge of the eaves, while the upper part of the sima, now broken away, rose above the head. A similar ram's head was brought to light in the Contrada Portonaccio at Veii (No. 9, p. 8). Both heads are modelled in a style that recalls certain Attic red-figured rhyta.² To these examples of lateral acroteria may be added the fragments of a strigilated sima from the Larger Temple of the Vignale plateau at Civita Castellana (No. I: 5, p. 96, Pl. E: 3), which preserve traces of wings, or of winged beings, which rose above the top of the sima and probably served as lateral acroteria.

In addition to the lateral acroteria modelled in the form of a protome finished on both sides there were also acroteria executed in high relief against the front of the sima; these acroteria are structurally not different from the figured sima decoration spoken of above (pp. CLXXXVII f.) This type of lateral acroterion is represented by two terracotta fragments found in the Campo della Fiera at Orvieto. One of them (No. I: 4, p. 192) shows part of a finned, curvy tail of a sea-horse or other marine monster (Triton?), executed in high relief against an L-bent tile. The other piece (No. I: 3, pp. 191 f., Pl. 72: 241) shows the triple head of a daemon, modelled in high relief, with a flat, rough back; the fact that in one of the heads is a hole for a *meniscus* makes it very likely that the monster was applied to a terminal tile like the previous one and formed a lateral acroterion. The daemon immediately recalls the three-bodied monster of poros stone from the Athenian Acropolis,³ but differs from this in so far that the heads are pressed closely against one another and were probably connected with a single body; the style, moreover, points to a much later date than that of the Athenian daemon, and is exactly that of the earliest warriors' heads from the temple of Aphaia, Aegina.⁴

To the aforesaid types of lateral acroteria may be added a third, represented by the fragmentary figure of a bird perched upon a volute, from Civita Castellana (Sassi Caduti, No. I: 2, p. 109, Pl. 37: 125). Certainly, the preservation of the piece does not allow a definite conclusion as to the place of the figure and the manner in which it was connected with the underlying architectural member. But the very nature of the representation, and the fact that one of the temple reproductions listed above (No. 16, p. XXVI) is

¹ Payne-Young, *Archaic Marble Sculpture from the Acropolis*, pls. 134—140. Cf. also the archaic marble »Pegasus» from Thasos: Launey, *MMP*, 35, 1935—36, pp. 25 ff., pl. III.

² Cf. CVA, Great Britain, Fasc. 5, Brit. Mus. III. I. c, pls. 41: 1 a—c, 43: 2.

³ Heberdey, *Altattische Porosskulptur*, pls. III, IV.

⁴ Furtwängler, *Aegina*, pp. 256 ff., pls. 71—81; cf. especially the bearded warrior's head No. 121.

decorated with birds on the ridge of the roof and on the gable ends, make it highly probable that the terracotta bird served as a crowning figure, and to be precise, owing to its small size, as a lateral acroterion. The sima was then probably finished off with an ornamental decoration of some sort, as is suggested by the volute supporting the bird. It is also possible, however, that the bird was perched upon the end of an open-work cresting.

Upon the whole, it is not unlikely that the pedimental simae were sometimes finished off at the ends by some ornamental décor, instead of a figured one. Certainly, there is no direct evidence for this, but the fact that three temple reproductions of those listed above (Nos. 19, 21, and 32, pp. XXVII ff.) have a pedimental sima decorated with volutes at the ends, suggests that similar ornaments were also used at the ends of real simae (cf. the revetment plaques spoken of on p. CCIV). The simae ending in volutes recall, moreover, a number of early pedimental simae from the Greek world: the terracotta sima from the Kalabaktepe hill at Miletus (p. LXXXII), another terracotta sima from Selinus,¹ and the poros sima of the Hekatompedon, Athens.² These simae, however, are different from those of the temple reproductions in so far as the volutes are not modelled on the surface of the sima but are a continuation of the whole band of the sima, which coils upwards at the ends, rising above the rakes.³

The *central acroteria* may be divided, from a structural point of view, into four groups, according to the manner in which they were applied to the roof. The fact, however, that a great number of the terracotta acroteria are too fragmentary to allow a definite judgment as to how they were connected with the underlying members of the fictile revetment, makes the ascription of several pieces to certain groups doubtful.

A distinct group, however, is constituted by the so-called disc-acroteria. An acroterion of this type consists of a circular, decorated disc applied to the end of the final semi-cylindrical ridge-tile, in such a manner that the edges of the disc project uniformly beyond the top and sides of the tile, while the lower part of it hung free. A considerable number of such acroteria has come to light in Campania. Earliest among them are no doubt two plate-like specimens decorated in paint only; one of them probably comes from Capua,⁴ while the other was found at Cumae⁵; from this site also come two fragments of a similar acroterion.⁶ The largest and best preserved of these specimens is the one from Capua, the disc of which consists of a flat centre-part decorated with a painted gorgoneion, and of a raised rim curved outwards and adorned with a painted tongue-pattern and with a maeander on its outer, flat edge. The ridge-tile to which this disc is attached is complete, except for the concentric flange at its back, upon which the adjoining tile rested. In the back edge are two quarter-circle excisions, showing that the openings for the ordinary cover-tiles were at the joints of the ridge-tiles (cf. p. CIII, note 1). Where the tile joins the disc two similar notches are made in its lower edges, one on either

¹ Gàbrici, *MAL*, 35, 1933, cc. 150 ff., pls. I—V.

² Wiegand, *Die archaische Poros-Architektur der Akropolis*, p. 70, pl. VII: 3, 4.

³ Cf. also a VI-century sarcophagus from Samos in the shape of an Ionic temple: Wiegand, *AM*, 25, 1900, pp. 208 ff.

⁴ Koch, *DC*, pp. 7 f., 73, fig. 13, pl. XX.

⁵ Koch, *DC*, pp. 8, 17 f., pl. II: 1; Gàbrici, *MAL*, 22, 1913, c. 554, pl. LXXV: 2.

⁶ Koch, *DC*, p. 18, fig. 22.

side. These notches evidently had the function of allowing the tile to surmount the sima — which at this point, that is, behind the disc, was probably reduced in height — so that the acroterion was visible in front of it, in the manner illustrated by the fictile pinax from Locri referred to above (p. XXV, No. 9); the lower, free-hanging part of the acroterion, which comprises almost half the disc, probably concealed the end of the ridge-pole. The disc-acroterion from Cumae is similar to that just described but smaller and decorated with a whirligig of crescents on the flat centre-part and with a tongue pattern on the curved-out rim.

A later, though still archaic form of disc-acroterion is represented by a number of fragmentary gorgoneia in relief, from Capua,¹ to which may be added a fragment of a similar acroterion, also from Capua, showing the head of Achelous in relief.² The gorgoneia are of about the same type as the Campanian antefixes spoken of above (p. CLXVIII) — bearded, with pendent tongue and pointed tusks; there are, however, no hanging side-locks, owing to the disc-form.

This form of acroterion is no doubt derived from the Greek world, where it occurs both in Greece proper, in the Ionian East, and in Sicily; cf. pp. LXXXIX ff., XCIII f., XCIX, CVI, CXIII.

A second class of central acroteria is represented by some fragments brought to light at the temple of Dea Marica at Minturno and at the temple of Mater Matuta at Satricum. The fragments are only small parts of the acroteria, but suffice to show their principal features. The acroterion of the temple of Dea Marica (No. I: 14, pp. 489 ff.)³ had the shape of a bull modelled in the round, in an effective archaic style illustrated by its preserved head. From the fragment of a hoof adhering to a small rectangular base projecting horizontally from the top of a semi-cylindrical ridge-tile and supported by a miniature Doric column attached to the side of the tile, it may be concluded that the bull was placed on the ridge of the temple roof, just behind the apex of the pediment, facing forward in the longitudinal direction of the building, and that it was probably made in two parts resting, in the manner described, on two adjoining tiles. Among the terracottas from the temple of Mater Matuta there is a fragment of a ridge-tile with part of a similar acroterion base supported by a flat strut (No. II: 28, p. 477). The base preserves no traces of the acroterion which rested upon it; since, however, there are several fragments of winged sphinxes or other fabulous beings (No. II: 14 a—d, pp. 473 f.), it is very probable that a monster of this kind was placed on the base in question.

This type of central acroterion — a winged sphinx or similar monster placed on the top of the final ridge-tile above the apex of the pediment, facing forwards — seems to have been common in Etruria and Latium from an early period. The terracotta sphinx from Velletri already spoken of (cf. p. CXXXIX) was probably an acroterion of this type, which may thus be traced back to about the middle of the VI century B. C. A number of fragments from Rome, also referred to above (p. CXXXIX), probably formed part of similar acroteria, and so did no doubt two fragments of large wings found at the Portonaccio temple at Veii (Nos. 7 and 8, p. 8).

¹ Koch, *DC*, pp. 8, 73 f., figs. 14, 81, pls. XXI: 1—2., XXII: 1.

² Koch, *DC*, pp. 74 f., fig. 82, pl. XXII: 2.

³ Mingazzini, *MAL*, 37, 1938, cc. 742 ff., pl. VIII.

This type of acroterion may be compared to a certain degree with the horseman acroteria from Camarina, Syracuse, and Gela (p. CVII).

A third type of central acroterion is represented by a fragment from Populonia (No. I: 4, p. 247, Pl. A: 3). The fragment consists of a flat plaque, broken above and on the sides, and increasing in thickness towards the bottom, where it presents a curved edge projecting backwards for a short piece and then broken off. The front surface is decorated in paint with a palmette hanging between two S-spirals, and on the curved underside are dark stripes. In all probability the plaque rose from the edge of a semi-cylindrical ridge-tile, and served as a central acroterion. The exact place of the acroterion is however not quite clear. The painting on the curved underside, and traces of an oblique rebated edge at one side seem to indicate that the underside was visible from below and that the acroterion was joined to another architectonic member, probably the sima, in such a manner that the painted plaque was visible in a gap between the two uppermost terminal tiles. The slanting of the oblique edge, however, is too steep to indicate the slope of the pedimental sima, and it is not easily understood in what manner the open end of the ridge-tile was closed. To avoid this difficulty one might suppose that the acroterion plaque — which was no doubt of considerable height and probably decorated with a palmette above the S-scrolls, as is suggested by the palmette acroterion No. III: 1 from Lo Scasato, Civita Castellana (p. 136, Pl. 52: 168) — rose from the end of a ridge-tile just behind a low sima closed at the apex. That such an arrangement was really in use may be deduced from a terracotta cinerary urn from Caere (No. 19, p. XXVII, Fig. 1), the lid of which, formed into the shape of a gable roof, clearly shows how the row of ridge-tiles is finished off at either end, behind the pedimental sima, by a disc-shaped end-piece. That the simae of the gable rakes sometimes met at the apex without any crowning or intermediary member is shown by a fragment of a terminal tile from the aedis Iovis at Minturnae (No. I: 1, p. 480); cf. the sima from Caulonia spoken of above (p. CVII, note 3). In the case of the fragment from Populonia, however, the assumption of a similar arrangement leaves the oblique edge and the painted underside unexplained.

There remain to be discussed a considerable number of figured acroteria, among which are the most impressive and interesting specimens of this kind of architectural decoration brought to light in Etruria and Latium. In the first place come the large acroterion from Caere representing Eos carrying the boy Cephalus in her arms (No. II: 16, pp. 36 f., Pl. 11: 40) and the fine groups from Civita Castellana (Sassi Caduti, No. I: 1, pp. 107 f., Pl. 36), showing two warriors in combat. Both these groups are outstanding examples of Etruscan terracotta plastic. The Caeretan group, which is the earlier of the two, portrays the goddess of the ruddy dawn hastening over the waves — indicated by a series of large scrolls — with winged legs, striding in a manner which still preserves something of the early running scheme, and carrying the naked boy in her arms¹; the goddess's head resembles those of the antefixes No. II: 11 a from Caere (pp. 32 f., Pl. 9: 38),

¹ For the rendering of the motive Eos and Cephalus in Greek art, see Rapp, in Roscher, *Lexikon*, I: 1, cc. 1252 ff.; Escher, in Pauly-Wissowa, *RE*, V: 2, cc. 2657 ff. Cf. especially a series of Melian terracotta reliefs: Jacobsthal, *Die melischen Reliefs*, Nos. 10—

13, 75, pls. 6, 7, 37, fig. 1. Cf. also an archaic Etruscan mirror with the same motive: Gerhard-Körte, *ES*, IV, pl. 363: 1. For the kindred motive of Eos carrying the body of Memnon, see Minto, *MAL*, 28, 1922, cc. 268 ff., figs. 5—11, pl. I: 2.

with which the acroterion no doubt is contemporary, while Cephalus has plump, childish lineaments, surprising at so early a period. The Faliscan group of two warriors in deadly combat is a fine piece of mature archaic art, purely Greek in character, and interesting, besides, as a full record of the warrior's panoply of the period, that is, of the first quarter of the V century B. C. Both these groups are executed in relief without background and were supported in a peculiar manner. The Eos group rests between the horns of a large, crescent-shaped member, and is backed by a flat slab set at right angles to the relief and diminishing in breadth upwards to a point at the back of the head. The warrior group was placed between two curved members which, though mostly destroyed, can be reconstructed with certainty after the pattern of the top acroterion of the painted pediment in the Tomba della Pulcella at Tarquinia (No. 21, p. XXVII), that is, in the form of two curved stems diverging from a point below the group and ending above, presumably at the height of the kneeling warrior's shield, in two volutes turned inwards. The composition was thus strictly symmetrical, included, as it were, within a $\diamond$ -formed field, the centre of which was indicated by the shield, the top by the victorious warrior's helmet and raised arm, while the volute stems formed the two lower sides. The back is flat, without support, and painted with a rough sketch of the front motive. A fragment from Capua¹ showing a human foot resting on a horizontal plinth ending in a volute perhaps formed part of a similar acroterion.

There can be little doubt, as was seen long ago,² that the crescent-shaped, horn-like base of the Caeretan acroterion, and the tong-like volute stems of the Faliscan group, are ornamentalized survivals of the intercrossing, projecting ends of the final pair of rafters of the primitive timber roof. This construction, which already *per se* implies a decorative element, is met with in wooden saddle-roof buildings, and among reproductions of such buildings, in all countries and at all times; witness, for instance, the bronze ash-urn from Civita Castellana (No. 21, p. XXVII), Scandinavian timber houses,³ and Phrygian rock-hewn tomb façades.⁴ In the timber houses the ends of the projecting beams are often decorated by carving, and in the Phrygian tombs they are mostly transformed into curved, tong-like ornaments, which sometimes have between them additional adornments in the form of rosettes. It is not unlikely that the Phrygian tomb façades reproduce revetments and acroteria of terracotta, rather than the original timber construction.

From this stage it was no long step to the invention of acroteria in the form of figures or groups of figures placed between the ornamentalized projections at the gable top. The old temple of Athena on the Athenian Acropolis had two central acroteria, both in the form of a gorgon represented in the archaic running scheme, placed between

¹ Koch, *DC*, p. 97, fig. 125.

² Cf. Durm, *BG*², p. 156; id. *BG*³, p. 282; v. Reber, *ABA*, 21, 1898, pp. 573 ff.; Benndorf, *ÖJ*, 2, 1899, pp. 3 ff.; and, against Benndorf's scepticism, Rizzo, *BC*, 39, 1911, pp. 23 ff., and lately Volkert, *Das Akroter*, pp. 23 ff.

³ Cf. Dietrichson and Munthe, *Die Holzbaukunst Norwegens in Vergangenheit und Gegenwart* (1893);

G. Boëthius, *Studier i den nordiska timmerbyggnadskonsten* (Stockholm, 1927), *passim*.

⁴ Perrot-Chipiez, *HA*, V, figs. 48, 58, 59, 108, 109; v. Reber, *l. c.*; Körte, *AM*, 23, 1898, pp. 80 ff.; Benndorf, *l. c.*, figs. 2—5. Cf. also the huts represented among the rock-carvings of Valcamonica: Battaglia, *StE*, 8, 1934, pp. 10 ff., pls. X—XIV.

the intercrossing continuations of the top border of the sima, and flanked by two panthers recumbent on the rakes.¹ The form of the acroterion, and the fact that the simae ended at either side with a volute turned upwards, connect these Athenian pediments with the architecture of Asia Minor.² This type of central acroterion is not found elsewhere in Greece, nor in Sicily and Magna Graecia, and may therefore have been derived by Etruria directly from the East. For the rest, the Greek acroteria generally consisted of Nikai, sphinxes, or other winged beings (cf. above, pp. LXXXIII, XCIV, XCIX, CVII f.); though are the remains of them often too fragmentary to allow one to ascertain exactly in what manner they were placed on the roof, and sometimes it cannot even be established whether the fragments belong to central or to lateral acroteria.³ Acroteria in the form of groups of figures seem to have been rare in Greece. Pausanias, however, tells us of two fictile acroteria which crowned the gables of the Στολ βασιλεια on the Athenian Agora, and which form striking parallels to the Caeretan and Faliscan specimens, not only in the material but also in the motives: one of them represented Hemera carrying off Cephalus, while the other depicted Theseus' combat with Sciron.⁴ We know now, however, since the badly broken remains of the first-mentioned group have been found during the excavations undertaken in the Agora by the American School of Classical Studies at Athens, that these acroteria were modelled in the round, in the style of the late V century B.C., and that consequently they must be regarded, »not as the germ of a long line of development, but more nearly its flower».⁵

Owing to their genesis and their flat form, the two acroteria from Caëre and Civita Castellana were in all probability attached to the top of the pedimental sima. They thus represent a fourth class of central acroteria. Neither of them, however, shows clearly in what manner they were joined to the terminal tiles. The fact, however, that the Faliscan group has no traces of any kind of support at its back, suggests that it was solidly connected with the sima, perhaps made in one piece with a bent top tile, for it is not very likely that so large a group, upon which so much artistic skill and care has been lavished, was applied to the roof merely by means of lead sealings or metal pins, as was done with the crestings. What has been said of the Faliscan group may also be true of the large acroterion from Caere, although this had an extra support at its back.

The top acroterion of the painted pediment in the Tomba della Pulcella shows that sometimes the two forceps-like volute stems gave rise to a large palmette, instead of having a group of figures between them. Part of a large palmette rather similar to the one painted in the tomb has come to light at the temple of Dea Marica at Minturno (No. I: 15, p. 490)⁶; it is very probable that the fragment belongs to a central acroterion, but it cannot be ascertained whether it was combined with volutes of the type concerned, nor whether it rose from a sima or from a ridge-tile. At the temple of Mater Matuta at Satricum there were discovered numerous fragments of a large palmette which no doubt formed a central acroterion (No. II: 15, p. 474). Since, however, the lower parts of it

¹ Schrader, *Jdl*, 43, 1928, pp. 54 ff.

⁴ Pausanias, I, 3, 1—4.

² Cf. Volkert, *Das Akroter*, pp. 25 f., and above, pp. LXXXII.

⁵ H. A. Thompson, *Hesperia*, 6, 1937, pp. 37 ff., fig. 25, pp. 64 ff.

³ For figure acroteria in Greek architecture, see Volkert, *o. c.*, pp. 18 ff.

⁶ Mingazzini, *MAL*, 37, 1938, cc. 749 f., pl. V: 3.

are missing, it is impossible to establish in what manner it was applied to the gable top and whether it rose from between two volute stems. If, as suggested above (p. CXCVI), the central acroterion placed on the ridge-tile platform had the shape of a winged sphinx, the palmette acroterion may either have been placed on the opposite gable apex or — more probably, since there are remains of more than one sphinx — was a substitute; whatever be the truth, the form of the acroterion clearly forbids us to connect it with the platform. The shape of the palmette — ogival, with long, lobate petals surrounded by raised, square edgings and separated by thin darts — is clearly derived from Ionian prototypes.¹

In this context we may also refer to some fragments of, probably, open-work acroteria decorated with palmettes springing from continuous S-volutes, from Capua.²

As a special class of acroteria are to be considered a number of crowning figures, all found at Caere. These are the series of terracotta warriors now in the Ny Carlsberg Glyptotek at Copenhagen (Nos. II: 17 a—i, pp. 37 ff., Pls. 11: 41, B: 2, 3), another, more fragmentary series of similar warriors in the Antiquarium, Berlin (Nos. II: 18 a—n, pp. 40 ff., Fig. 20, Pl. 10: 35), a solitary fragment of a similar warrior in the Museum für antike Kleinkunst in Munich (No. II: 18 o, p. 42), some fragments of various figures in the Berlin Antiquarium (Nos. II: 19 a—c, pp. 42 f., Pl. 10: 38), a series of fragmentary riding Amazons in the Museo di Villa Giulia in Rome and in the Ny Carlsberg Glyptotek (Nos. II: 20 a—f, pp. 43 ff., Pls. 12: 42, 43, 13: 44—46),³ and some fragments of horses and of a warrior on a chariot, now in the Villa Giulia Museum (No. II: 21, pp. 45 f.).

All these figures, except for some minor fragments, are homogeneous in style and manufacture, showing that they are contemporaneous works of the same artist or at least of the same school. They are moulded without background, in high relief which sometimes approaches the round. The warriors and the Amazons are characterized by very plump limbs. The warriors' heads are so similar to each other, to those of the silen antefixes mentioned above (Caere, No. II: 13, pp. 34 f., Pl. 10: 33), and to the Acheolus appliqués spoken of below (Caere, No. II: 14, p. 35, Pl. 10: 34, 37) as to justify the assumption that they were all made with the help of a single mould and provided with their paraphernalia — helmets,⁴ animal ears, horns — by subsequent free-hand modelling. The horses are characterized by broad, curved necks, muscular breasts, and upstanding forelocks. As a whole, these series of figures betray influence of Ionian art as manifested

¹ Cf. the archaic Samian tomb stelai described by Buschor, *AM*, 58, 1933, pp. 22 ff., especially those of group V, ascribed to the two last decennaries of the VI century B. C.: Beilage XIII: 2, XIV: 1, 2, XV: 1.

² Koch, *DC*, pp. 96 f., figs. 122 and 123.

³ Note that the mounted warrior in Copenhagen (No. II: 20 c, Pl. 13: 45) is the result of a restoration combining the horses and the lower part of the body of a riding Amazon with a head belonging to the series of warriors No. II: 17. The entire base and the buttresses below the horses are modern.

⁴ The front and cheek pieces of the helmets are in the form of a wave-pattern, which Hauser, *ÖJ*, 9, 1906, pp. 114 f., explained as a gold ornament reproducing the hair and identifiable with the τέτριξ or κόρυμβος. There is no reason, however, to regard the wave-patterns as a separate ornament, and the identification with the κόρυμβος will not stand criticism; cf. Boulanger, in Daremberg-Saglio, *Dictionnaire*, V, pp. 163 f.; Bremer, in Pauly-Wissowa, *RE*, VII, cc. 2120 ff.; Schuppe, *ibid.*, 2. Reihe, V, cc. 1111 ff. Cf. also below, pp. CCX f. and note 2.

above all in the friezes of the Treasury of the Siphnians at Delphi. Their date, therefore, is probably the last quarter of the VI century B. C.

In spite of the fact that only one of the warriors in Copenhagen preserves its base, and the Berlin series is still more fragmentary, enough remains to establish their character of crowning figures placed along the rakes of, probably, two pediments. The largest of the warriors in Copenhagen, a figure rendered in upright, full-face position, rests upon a vertical plaque, the form of which suggests the apex of a pediment, and has along its back a vertical, angular ridge pierced lengthways by a channel (Pl. B: 2, 3). This figure, therefore, was no doubt placed on the top of a pediment and held in place by a metal rod inserted into the ridge at its back; the shape of its base plaque, moreover, and the fact that only the upper part of the plaque is painted, suggest that it was sunk into a groove on the top of the sima, in the same manner as the open-work crestings. The other, smaller figures of the Copenhagen series, most of which are in profile and turned in opposite directions, moving, crouching, or falling, were no doubt placed along the pediment rakes on either side of the central figure, ranged according to their height, and probably, to judge from traces of projections at their back, fastened in the same manner as this. The fact that one of the warrior's heads in Berlin faces and is almost identical with that of the central figure in Copenhagen, makes it almost certain that the Berlin warriors belong to another series than those in Copenhagen, and decorated a second pediment.

The series of riding Amazons were no doubt also placed above the rakes of a pediment, galloping up the slopes, presumably in a crescendo of speed as the apex was approached; projections at their backs, pierced with holes for metal rods, suggest that they were fastened in the same manner as the warriors, and so does the only preserved fragment of a base (No. II: 20 f, Pl. 13: 46), which has a tenon on the underside, as for insertion into a groove.¹ A solitary fragment in the Villa Giulia Museum (No. II: 21; Museum No. 16401), showing part of a warrior with bent legs, holding on to the stanchion of a chariot, indicates that there was also a series of crowning figures representing chariots racing up the pediment rakes.

The crowning figures from Caere represent a unique kind of architectural decoration, to be regarded as an independent manifestation of the Etruscan predilection for figured

¹ The series of riding Amazons in the Villa Giulia Museum was said to come from Palestrina by the dealer from whom they were acquired. Their exact similarity in style and execution with the Caeretan terracottas mentioned above makes however their attribution to Caere certain. Mrs. Van Buren, *FTR*, pp. 62 f. (V), erroneously considered the Amazons to have formed part of a frieze that decorated the interior of a temple; cf. Koch, *Gnomon*, 1927, p. 799; Volkert, *Das Akroter*, pp. 37 f. She also indicates that some of the riders are male, apparently because the flesh of some of them is coloured, not red, but rose. The fact, however, that all the riders are similarly dressed, and above all that figure

No. II: 20 a (Pl. 12: 42; Della Seta, *VG*, No. 16375 = Van Buren, *FTR*, pp. 62 f., Friezes, Type III: V, a), which is clearly indicated as female by the developed breast, is rose-coloured (not white, as indicated in Van Buren, *FTR*), makes it evident that all the riders are meant to represent women, and, owing to their greaves, Amazons. Among the architectural terracottas of Etruria and Latium, moreover, there are several examples of female figures or heads coloured rose instead of cream or white; cf. Veii, C. Portonaccio, 4; Civita Castellana, Celle, II: 3 a, Sassi Caduti, II: 6, Lo Scasato, I: 7; Orvieto, Belvedere, II: 29, Vigna Grande, 5; Satricum, II: 13.

adornment. There is nothing outside Etruria that can be considered as a prototype or parallel to this decoration, even if we may think of the early pedimental sima from Thermon which was decorated with human heads along the rakes (cf. above, p. XCIII). Even in Etruria no such figures have come to light outside Caere,¹ with the possible exception of a small head found on the Esquiline, Rome (No. I: 4, p. 345), which, on account of a certain similarity in size and execution with the Caere warriors, may perhaps have belonged to such a figure. That, moreover, the use of such crowning figures was known also to the ceramic artists of Veii is shown by the fact that the Capitoline temple in Rome, as depicted on the coins of Petillius Capitolinus,² had a row of statues along the pediment rakes. Certainly, the temple shown by these coins is apparently the one rebuilt by Catulus, but there can be little doubt that the later temple took its pattern from the original building in regard to these figures as well as in other respects.

We have finally to discuss a number of archaic architectural terracottas which have more or less rightly been considered as acroteria. Some of them, however, are small and isolated fragments, of which nothing can be said with certainty; this is the case, for instance, with fragment No. I: 8 from Velletri (p. 413) and fragment I: 20 from the temple of Dea Marica at Minturno (p. 491). Others are clearly not acroteria, like the Caeretan group of Athena and Heracles (No. III: 4, pp. 47 f., Pl. 16),³ which is an antefix (cf. pp. CLXXIX f.), the painted slab with a sea-god from Orvieto (Sporadic Finds, No. I: 5, p. 196, Pl. 74: 251),⁴ which is an eaves-tile (cf. p. CLVII), and the palmette from the Capitoline hill (No. I: 2, p. 341),⁵ which belonged to an open-work cresting (cf. p. CLXXXIX). Other terracottas, again, are more or less doubtful. Piece No. III: 3 from Caere (p. 47, Pl. 15: 50), however, was in all probability an acroterion. It represents the lower part of a draped figure standing on a chariot, the hood of which has the form of a winged sphinx; the horses are missing. This group might well have had its place on the apex of a temple pediment, like the famous quadriga of the Capitoline temple in Rome (cf. pp. 335 f.); it cannot be ascertained, however, in what manner it was connected with the roof. From Orvieto comes the upper part of an archaic female figure raising her veil with her left arm (Campo della Fiera, No. I: 1, p. 191, Pl. 72: 239). This figure is clearly indicated as a crowning figure by a row of *meniscus*-holes in her right arm and along the edge of the veil, and by a hole, triangular in section, which is bored vertically upwards from below, apparently for the insertion of a metal rod that fastened the figure to the roof⁶; it cannot be established, however, whether the figure was placed on the top or at one end of a gable. A small head found together with this figure (No. I: 2, p. 191, Pl. 72: 240) may have belonged to a similar acroterion. In this context we

¹ Van Buren, *FTR*, p. 44, and Poulsen, *HM*, p. 79, erroneously speak of the pedimental figures from Luni (pp. 282 ff.) as if they had been placed on the rakes of a pediment.

² Babelon, *Monnaies de la République Romaine*, II, p. 292; Grueber, *Coins of the Roman Republic in the British Museum*, pl. LVI, Nos. 3—4.

³ Classified as an acroterion in Van Buren, *FTR*, p. 41 (Type IV: ii).

⁴ Classified as an acroterion in Van Buren, *FTR*, p. 39 (Type III: iii).

⁵ Classified as an acroterion in Van Buren, *FTR*, p. 47 (Type VI: ii).

⁶ The triangular form of the hole and, presumably, of the rod, apparently served to prevent the figure from turning.

may also refer to three archaic heads, one of a laughing silen, modelled with great vigour and undeniable originality, another of a youth, and the third of a woman, which were found at the church of S. Giovanni at Orvieto, together with another female head ascribable to the early IV century B. C. (Nos. 1—4, pp. 157 ff., Pl. 58: 190—192).¹ Holes bored in the crowns of the heads, and traces of attachment at their backs clearly show that they belong to figures used for architectural decoration; they may have belonged to acroteria, but other explanations are also possible.

The fragments of winged, recumbent griffins found at the Larger Temple on the Vignale plateau at Civita Castellana (No. I: 1, p. 94, Pl. 28: 101) are generally considered as acroteria.² It is not easy to imagine, however, in what manner they could have been applied to a roof. The largest fragment preserves traces of a flat base, rounded in the front, below the raised forelegs of the griffin. The base, however, did not extend under the hollow interior of the figure, and there are no traces of its having been joined to another architectural member. The griffins, therefore, can have been placed neither on ridge-tiles nor on flat acroterion bases; the latter system, moreover, seems to have been unknown in Etruria (cf. p. CXCI), and in the present case is precluded by the fact that the pedimental sima of the temple ended with wings, or winged beings, moulded in one with the final tiles (cf. p. CXCII). The griffins may rather have flanked the doors of the temple, or perhaps the flight of stairs leading up to the podium.

The fine but mutilated torso of a wounded Amazon in the round, found on the Esquiline, Rome (No. I: 2, p. 344, Pl. 107: 382), has also been considered as an acroterion.³ Since the entire lower part of the figure, its head, and most of its back are broken away, there is nothing that directly indicates that it really had this function. On the other hand, the highly finished surface modelling on all sides and the well-preserved polychromy might be considered as opposed to the theory of its having been placed on a roof; but these are no absolute criteria. *Non liquet*.

The archaic group, or groups, of large, fragmentary terracotta statues found at the temple of Mater Matuta at Satricum, among which are figures of Jupiter, Juno, and Minerva (p. 456),⁴ have also been considered as acroteria⁵; erroneously, as is shown both by the large size of the statues and above all by their rounded plinths quite unsuited for an application to a roof and without contrivances for fastening. The statues in all probability formed an independent votive group, or two such groups, placed in the temple or within its precinct. The same is no doubt true also of the remains of terracotta statues found at the Larger Temple of the Vignale plateau at Civita Castellana (pp. 93 f.),⁶ which were also placed on rounded plinths.

The large terracotta statues of Apollo and other divinities found at the temple in

¹ Heads Nos. 2 and 4 are hesitatingly ascribed to Bolsena by Mrs. Van Buren, *FTR*, p. 54 (Single slabs, vii, viii), while the head of the laughing silen is indicated to be of uncertain provenance by the authoress, who does not realize that the head is identical with the one found at Orvieto: *ibid.*, p. 12 (Antefixae, Div. II, type IX).

² Van Buren, *FTR*, p. 37, Type, I, Nos. VII and VIII; Volkert, *Das Akroter*, p. 22.

³ Van Buren, *FTR*, pp. 42 f. (Type V: ii).

⁴ Della Seta, *VG*, pp. 275 ff.; Ducati, *SAE*, p. 255, fig. 268; Giglioli, *AE*, pls. CXCVIII: 1, CXCIX, CC.

⁵ Volkert, *Das Akroter*, p. 20.

⁶ Della Seta, *VG*, pp. 180 f., No. 7297; Giglioli, *AE*, pl. CXCVIII: 2.

the Contrada Portonaccio at Veii (pp. 3 f.) have been considered by several authors either as acroteria¹ or as pedimental figures,² although Giglioli has advanced weighty reasons for their not being either,³ above all their great size, which makes them unsuited to crown a temple of no great dimensions, and their equal height of about 1.75 m., which speaks decidedly against their application to a tympanum; then there is the fact that they are worked in the round and equally finished on all sides, while pedimental figures of terracotta are regularly modelled in high relief against a background plaque (cf. p. CCXVIII). The palmette ornaments on the vertical supports of the figures, which have been considered to indicate their character of acroteria, say nothing, since the supposititious analogy from Orvieto is not an acroterion but a painted slab (Sporadic Finds, No. I: 5, Pl. 74: 251; cf. above, p. CLVI), and since no technical criteria speak in favour of the theory. The round channels which pierce the support of the Apollo statue and the body of the hind just above the plinths can hardly have served to receive a metal bar that held the statues together in a row on the roof, as Volkert thought,⁴ for their width (7—8 cm.) would have required a bar of quite unreasonable thickness, which, moreover, by the manner in which it was applied, could give no support to the statues; nor could a pair of metal struts fastened in the smaller holes that pierce the hind somewhat higher up give sufficient support to a large statue placed on a roof. The decisive criterion is however furnished by a number of bases restored from fragments and recently exhibited together with the statues. The bases have a form that reminds one of ridge-tiles: they are semi-cylindrical, and each of them has a semi-circular opening at either side and a rectangular platform on the top, sunk in the middle to receive the plinth of a statue. All this would induce one to believe that the statues were once placed along the ridge of the temple roof, were it not for the fact that the bases have no overlapping edges or other contrivances for joining and, moreover, present a painted decoration not only on their curved exteriors but also on what would have been the surfaces of juncture. It is therefore more probable that the statues formed an independent group set on the ground; the shape of the bases may have been suggested by acroteria such as those from Minturno and Satricum described above (p. CXCIV). The channels above the plinths probably served for the insertion of wooden poles by means of which the statues could be easily and safely moved and placed on the bases.

Revetment plaques. The revetment plaques ascribable to the period here concerned are generally decorated either with purely ornamental designs in relief, or with figure scenes in relief; plaques with mixed ornamental and figure motives are exceptional, save for a group of Campanian revetments. The ornamental plaques principally took over the function of the figured frieze plaques of the previous period, while those with figure scenes were exclusively used to decorate the ends of the *columen* and *mutuli*.

The ornamental plaques present a great variety of designs, which, however, have certain fundamental features in common: the chief motives are usually arranged vertically

¹ Rodenwaldt, *Die Kunst der Antike*, p. 65; Wolters, in Springer, *HKG*¹², p. 459.

² *Cambridge Ancient History*, Vol. of Plates, I, p. 334.

³ *NS*, 1919, pp. 34 ff.

⁴ Volkert, *Das Akroter*, pp. 39 ff.

along two or usually three horizontal fasciae, the lowest of which is generally occupied by a relief pattern composed of palmettes and buds, palmettes and lotuses, or palmettes alone. The standard scheme consists of three elements: above is a strigilation¹; in the middle, between two roll-mouldings, is a plain fascia with painted ornaments; below is a fascia decorated with a row of arches ending in volutes linked in pairs from which hangs a series of palmettes alternating with buds and/or lotuses. This type of revetment plaque appears already early in the second half of the VI century B. C. at the temple of Mater Matuta at Satricum (No. I: 5, p. 459, Pl. 139: 488) and at the temple of Dea Marica at Minturno (No. I: 18, pp. 490 f.). These plaques present several signs of high antiquity and may therefore be ascribed, chronologically, to the previous period (cf. p. CXXXVI), although they are typologically connected with the great number of plaques belonging to the present period. The curved strigilation consists of very thick, short, convex mouldings cut straight at the top ends; the middle fascia is very broad and decorated with a double guilloche; the palmettes and lotuses of the lower fascia are very early in type.² The two sets of plaques probably come from one mould, which was presumably of Campanian origin, to judge from the connexion in general between the revetments of the two Latin temples and those of Campania, and especially from the fact that fragments of very similar plaques and moulds have come to light at Capua.¹

A great number of plaques of this type, brought to light at different places in Latium and Etruria, allows us to follow the typological development of the design, which is continuously enriched and varied by modifying the original elements and introducing new, until patterns of very different character are created. We have first to consider a number of plaques and fragments of plaques from Segni (No. I: 10, p. 400, Pl. 122: 430), Lanuvium (No. I: 18, p. 426), Palestrina (Nos. II: 3, II: 4, p. 376), Civita Castellana (Sassi Caduti, No. I: 15, p. 114, Pl. 41: 135), and Orvieto (Sporadic Finds, No. II: 3, pp. 197 f., Fig. 31: F 7). Compared with the plaques from Satricum and Minturno these revetments show a clear development: the palmettes are more elongated and their lobate petals are cordoned; the lotuses are slimmer, and below them are pendent buds; the middle fascia is lower and usually has a maeander pattern instead of guilloche; the strigilation consists of concave tongues or flutings, meeting with sharp edges. The plaques from Segni come at the head of this series, next to the Minturno and Satricum plaques; at the end come the plaques from Lanuvium and No. II: 4 from Palestrina, on which the palmettes are very long, the lotuses alternately erect and reversed, and additional palmette ornaments are introduced.

On a series of plaques from Satricum (No. II: 17, pp. 474 f., Pl. 151: 515) and on fragments of identical plaques from Rome (Capitolium, No. I: 8, p. 342) and Ardea (Casalinaccio, No. I: 6, p. 448) the hanging palmettes have a new form, being fan-like, with a many-pointed outline; similar palmettes are inserted between the petals of the lotuses. A kindred pattern meets us on a fragment from Narce (No. 2, pp. 151 f., Pl. 57: 187), but here the hanging palmettes are hybrid, being composed of alternately lobate and three-

¹ A fragment of a revetment from Caere (No. II: 8 b, p. 30) shows a torus above a strigilation, but this is a quite solitary arrangement.

² Cf. below, p. CCVII, note 1.

³ Koch, *DC*, pp. 87 f., figs. 109, 110, pls. XXVII: 3, XXXII: 3.

pointed petals, and the buds are rudimentary and displaced by a second series of lotuses, hanging below the upright ones. The type of palmette appears again in a similar pattern presented by a series of plaques from Civita Castellana (Sassi Caduti, No. I: 18, p. 115, Pl. 42: 139, 140); here, however, the hanging lotuses and the buds have disappeared, the palmette petals are cordoned, and at the tip of each of them is a small knob. These plaques have a peculiar interest, for on one of them the regular design of three fasciae is replaced by a large flower-cup placed horizontally between two large volutes, which no doubt indicates that this plaque formed the end or a corner of the frieze. The style of the pattern points to a comparatively late date. Another variant of the main pattern is shown by some plaques from Satricum (No. II: 18, p. 475, Pl. 150: 514): the palmettes have lobate, cordoned petals; between them are hanging lotuses surmounted by oval buds; the volutes of the arches are transformed into branching spiral tendrils.

A more radical transformation of the original motive meets us on another series of plaques from Satricum (No. II: 16, p. 474, Pl. 150: 513) and on fragments of identical plaques from Ardea (Casalinaccio, No. I: 5, p. 448): the hanging, lobate-petalled palmettes and the buds surmounted by lotuses are there, but the arches are replaced by S-spirals linked in a row, above which is a series of smaller palmettes, fan-shaped and lobate-petalled in alternating order. In this design we have the first example of a double, two-storey pattern, in which, however, the upper part does not yet balance the lower one. A fully-developed, symmetrical pattern of this kind is shown by plaque No. II: 20 from Satricum (p. 475, Pl. 151: 516), the lower fascia of which is decorated with two rows of alternating palmettes and lotuses of equal height, upright above, hanging below, and connected, upper to lower, by curved, interlaced stalks and S-spirals. By the arrangement of the palmettes and spirals, and by the form of the stalks and the lotus petals flaring out round the palmettes, this design presages the pattern of palmettes enclosed by a serpentine band spoken of below (p. CCV). A pattern of similarly interwoven stalks and spirals, with small palmettes and lotuses in the upper row, buds and lotuses in the lower, is shown by a fragmentary plaque from Rome (Sporadic Finds, No. I: 5, pp. 364 f., Pl. 109: 389); a remarkable feature is that the lotus petals finish in volutes.¹ This feature returns in a very complicated two-storey pattern shown by some fragmentary plaques from Civita Castellana (Sassi Caduti, No. I: 16, p. 114, Pl. 41: 136) and Segni (No. I: 11, p. 400). The pattern is composed of two series of addorsed arches carrying lotuses with spiraliform petals meeting in pairs, from each of which hangs or rises, respectively, a palmette, opposed by an oval bud. Another elaborate two-storey pattern is presented by plaques No. I: 19 from Sassi Caduti, Civita Castellana (pp. 115 f., Pl. 43: 141); this pattern, however, with its elegant palmettes, branching S-spirals, and floral fill-ornaments, is considerably later than the archaic plaques from the site, though probably datable within the V century B. C. Two other examples of double pattern, with alternate palmettes and lotuses joined by S-spirals, are provided by fragments from Orvieto (Sporadic Finds, Nos. II: 1, II: 2, pp. 196 f., Fig. 31: F 8, Pl. 75: 254); these plaques, however, differ from

¹ A pattern kindred to the two last-mentioned ones, though much simpler, consisting of a double row of palmettes and lotuses, the latter connected by stalks, is preserved in two fragments of uncertain

provenance now in the University Museum, Philadelphia, which by inadvertency have not been included in the Catalogue; see Luce and Holland, *AJA*, 22, 1918, pp. 323 f., fig. 3: i.

the usual scheme by having the relief decoration in the middle and the plain fascia below; one of them (II: 1), moreover, has on the latter an ornament uncommon in architectural decoration: a row of heart-shaped leaves.

There are some other examples of unusual patterns or of unusual arrangement of patterns. A fragmentary plaque from Orvieto (Sporadic Finds, No. II: 4, p. 198) shows, immediately below the strigilation, the remains of palmettes and lotuses hanging under a series of double volutes issuing from the lotus bases. Two fragmentary plaques from Civita Castellana (Sassi Caduti, No. I: 17, pp. 114 f., Pl. 42: 137, 138) present a lower fascia decorated with palmettes and buds in relief hanging from a series of medallion-like ornaments, a broad central fascia on which the Ionian maeander design known from earlier revetments (p. CXLI) survives, and a strigilation of unusual type. A terracotta frieze from Lanuvium (Nos. I: 16, I: 17, pp. 425 f., Pl. 131: 458) consists of two fasciae, both with relief decoration; on the lower are palmettes hanging from the usual system of volute arches, with lotuses in the spaces, on the upper are erect lotuses and hanging palmettes linked by looping tendrils, in a manner unique in Etruscan and Latin terracotta decoration but paralleled in Greek vase painting¹; the frieze has no strigilation but a torus at its upper edge, decorated with scale pattern in relief. A pattern directly taken over from Attic red-figured vases is the design of oblique palmettes and S-spirals represented, in relief, only by two fragments from Orvieto (Sporadic Finds, No. II: 9, p. 199); the pattern occurs, however, already in archaic times on eaves-tiles from the same site, though executed in paint only (Belvedere, No. I: 4, pp. 170 f., Pl. 63: 204; Sporadic Finds, No. I: 5, p. 196, Pl. 74: 251; and above, p. CLVI). A quite solitary pattern is that shown by some fragments from Segni (No. I: 12, pp. 400 f., Pl. 122: 431). The plaques consisted of a strigilation, a medial plain fascia, and a relief fascia decorated with a row of hanging, fan-shaped palmettes, each enclosed by a flat band ending in a pair of volutes above. This pattern looks like a forerunner of a very common design which is especially favoured in the following period (p. CCXXXVI) but appears already in the present one: the pattern composed of two rows of uniform palmettes, upright above, hanging below, connected, upper to lower, by S-spirals, and surrounded by a continuous serpentine band. The earliest specimens of this type of revetment are no doubt some fragments of plaques found on the acropolis of Ardea (No. I: 7, p. 440, Pl. 136: 478), which present a very neat pattern crowned by a convex strigilation of archaic type. Later, though still ascribable to the present period, are some fragments of similar plaques from Segni (No. I: 13, p. 401) and from Orvieto (Sporadic Finds, Nos. II: 5, II: 6, II: 7, pp. 198 f.); one of the latter (No. II: 6) is typologically connected with the plaques of three fasciae described above, by having above the main pattern a narrow fascia with a painted single guilloche, above which, again, was probably a strigilation.

Revetment plaques with floral ornaments and figure decoration together are unusual in Etruria and Latium during the period concerned; the only instance is a fragment from Civita Castellana (Sporadic Finds, No. I: 4, p. 147, Pl. 55: 181), showing traces of a winged being below an oblique palmette. In Campania, on the other hand, this combination was common, to judge from a number of plaques and fragments of plaques from Capua,²

¹ Cf. below, p. CCVI, note 4.

² Koch, *DC*, pp. 86 ff., figs. 107, 108, 115—119, pls. XXVII: 2, XXVIII: 4, 5, XXIX: 1, 2.

belonging to different revetments decorated with gorgoneia or human heads set in patterns of palmettes or palmettes and lotuses. Some of these plaques were of $\sqcap$ -bent type.

It has long been recognized that the archaic ornamental revetment plaques of Etruria and Latium, like the figured friezes that preceded them, are stylistically connected with the art of the Ionian East. The chain of alternate lotuses and buds, or lotuses and palmettes, or palmettes and buds, linked by simple arches, volute arches, or pairs of volutes issuing from the lotuses, is a feature of Ionian art.¹ In architectural decoration a chain of erect palmettes and lotuses appears on an early sima from Sardes (p. LXXXIII, note 7); later, during the second half of the VI century and in the V century B. C., such palmette-and-lotus chains appear on numerous fictile simae in Magna Graecia, a phenomenon apparently due to Ionian influence (cf. p. CXV). The Ionian influence traceable in the revetments of Central Italy has however hardly been mediated via Magna Graecia, for simae of the type referred to do not occur in Central Italy in archaic times, while chains of floral ornaments in a reversed position, like those of the Etrusco-Campanian revetments, seem to be foreign to Southern Italy.² Instead of this we have to reckon with direct influence from prototypes of Asia Minor, where such hanging borders were also in use for architectural decoration in the VI century B. C., as is seen from a Phrygian tomb façade³ and from terracotta revetments from Larisa (p. LXXXVIII, and note 1); the latter, moreover, also display the division into horizontal fasciae characteristic of the revetments from Central Italy.

These general observations may be completed by some remarks on details, showing how far the ceramic artists of Central Italy were indebted to foreign prototypes, and how far they were able to create new schemes. The palmette issuing from between two volutes linked by a flat band has precise prototypes in Ionian art.⁴ The pattern of hanging palmettes and erect lotuses linked by looping stems which occurs on the plaques from Lanuvium (No. I: 16) recalls a common design on Ionian, Corinthian, Attic, and Chalcidian vases,⁵ in which, however, the linking stems are usually carried behind the lotuses, not behind the palmettes, as in the Lanuvian pattern. The palmettes of this pattern are peculiar in having petals thickened at the root, which is no doubt explained as a reminiscence of the small petals decorating the nucleus of early Ionian palmettes.⁶ The palmettes of the Etrusco-Campanian revetments in general have the rounded form and the lobate petals typical of archaic Attic black-figured and red-figured vases,⁷ except for those of the early plaques from Satricum and Minturno, which are derived from earlier

¹ Cf. Endt, *Beiträge zur ionischen Vasenmalerei*, pl. II; Payne, *Necrocorinthia*, pp. 154 f. For examples from architecture see, for instance, the early Ionic treasury at Delphi: *Fouilles de Delphes, II. Topographie et Architecture: Le Sanctuaire d'Athéna Pronaia*, Fasc. 1, pl. XXVII.

² Cf., however, a fragmentary Syracusan revetment described by Mrs. Van Buren, *AFR*, p. 77.

³ Rizzo, *BC*, 38, 1910, pp. 319 ff., fig. 8.

⁴ Cf. especially the acroterion of a sarcophagus from Samos made in the shape of an Ionian temple: Wiegand, *AM*, 25, 1900, pp. 208 ff.

⁵ Cf. Endt, *Beiträge zur ionischen Vasenmalerei*,

pl. II: 23, 24; Payne, *Necrocorinthia*, pp. 153 f., fig. 62; Pfuhl, *MZG*, III, fig. 202; Rumpf, *Chalkidische Vasen*, passim. Cf. also the krater by Euphronius showing Heracles and Antaeus (Furtwängler-Reichhold, *GV*, pl. 72), on which the pattern appears with six-petalled palmettes, like those used in the lower fascia of the Lanuvium plaques.

⁶ For examples see Jacobsthal, *Ornamente griechischer Vasen*, p. 178; Buschor, *AM*, 58, 1933, pp. 22 ff., Beil. XII: 2, XVI: 1 and 2, XVII: 1.

⁷ For examples see Jacobsthal, *o. c.*, passim. Cf. especially the palmette crowning a stele from Troas: Jacobsthal, *o. c.*, p. 40, note 69, pl. 137 a.

prototypes.¹ The cordoned petals suggest imitation of metal work.² The palmettes with pointed side petals curved inwards, which first occur among our terracottas on plaques No. I: 19 from Sassi Caduti, Civita Castellana, appear in Greek sculpture and architecture in the second half of the V century B. C., earliest on Ionian monuments.³ The lotuses — except those of the Campanian revetments with inserted heads or gorgoneia — resemble Ionian prototypes. The pattern of oblique palmettes and S-spirals which occurs at Orvieto is directly taken over from Attic vases,⁴ and the peculiar design shown by the fragment from Rome (Sporadic Finds, No. I: 5) has a parallel on an Etrusco-Ionian black-figured vase.⁵

With all these borrowings and influences the patterns of our terracotta plaques give an impression of originality, owing to the manner in which the artists who made them understood how to diversify and develop the designs by introducing new forms and elements and new combinations of the old ones: by placing lotuses above hanging buds of peculiar forms, by devising palmettes of new types,⁶ and by inventing new patterns of great decorative effect, such as No. II: 16 from Satricum, and the one composed of two series of palmettes surrounded by a serpentine band, a pattern which, though possibly inspired by an Ionian vase-painting design,⁷ is nevertheless to be regarded mainly as an Italic achievement.

The ornamental plaques hitherto considered were apparently used to cover the main beams of the superstructure of the temples, in particular, we may assume, the architraves and the rafters above the pediment. That the plaques were mostly nailed on to free beams is shown by the fact that their lower edge is usually cut out according to the relief pattern and thus apparently hung free, presumably for a considerable part, to judge from the fact that the nail-holes, which are usually placed in two horizontal rows, generally do not pierce the lower fascia or, at most, only its upper part. In general it cannot be ascertained whether in the period concerned certain types of plaques were regularly used for certain members of the wooden superstructure. A remarkable feature is, however, that some plaques have no strigilation, although the type suggests one (Segni, No. I: 10); other plaques consist only of what would regularly be the lower fascia (Civita Castellana, Sassi Caduti, No. I: 16; Segni, No. I: 11); at Satricum there was a separate series of plaques (No. II: 19, p. 475) consisting only of the lower fascia of plaques No. II: 18. This shows that plaques of the same type were sometimes used, with the said modifications, to cover beams of different thickness on the same temple.

¹ These palmettes resemble those of Corinthian vase patterns (Payne, *Necrocorinthia*, pp. 148 ff.) and of the early antefixes and simae from Calydon and Corinth mentioned above, pp. XCVI, note 13, XCIX, note 9.

² Cf. Argive-Corinthian bronze reliefs such as that described by Gervasio, *Bronzi arcaici &c. nel Museo di Bari*, pl. XVII.

³ For examples see Jacobsthal, *o. c.*, p. 177; Säflund, *SIR*, V:1, 1939, p. 84. For roses, which also occur on the plaques concerned, cf. Jacobsthal, *o. c.*, p. 165, note 312.

⁴ Cf. Luce and Holland, *AJA*, 22, 1918, p. 333, fig. 9; and above, pp. CLVI, note 3.

⁵ Ducati, *PV*, pl. 18.

⁶ The fan-shaped palmette is perhaps related to the palmettes of close, square-cut petals that appear on Ionian-Etruscan black-figured vases (Ducati, *PV*, pls. 3, 4, 18, 19), but is nevertheless to be regarded as a novel achievement.

⁷ Cf. Endt, *o. c.*, p. 49, fig. 23, pl. II: 16, 37; Ducati, *PV*, pl. 17 b; v. Mercklin, *AA*, 1928, cc. 347 ff., fig. 66. The pattern occurs already on an EH vase from Aegina: Welter, *Aigina*, p. 24, fig. 27.

Only plaques No. I: 16 from Lanuvium (Pl. 131: 458) give clear evidence as to their place, for at their back, opposite the nail-holes in the upper fascia, are square sinkings, and the lower part of the back is decorated with a painted design (pp. 425 f., Fig. 37). These features can only be explained by the assumption that the plaques were fastened to the ends of the rafters below the eaves-tiles, forming a hanging curtain, the back of which was visible. These plaques, together with a series of later plaques from Civita Castellana (Lo Scasato, No. III: 9, pp. 140 f., Fig. 27, Pl. 53: 171), one of which is cut off slantingly, thus clearly show that the rafter ends of the Etrusco-Italic temples were revetted and finished off vertically, and not, as has been assumed, in the form of undercut, unrevetted consoles¹; in all probability the frieze of terracotta plaques that covered the pediment rakes continued along the sides of the temple, the plaques being nailed on to the rafter ends, either directly, as shown by the Lanuvium plaques, or sometimes, we may assume, to a boarding fixed across the beam ends.

It is hard to tell whether the beams that formed the framework of the ceiling in the pronaos and cellae were decorated with terracotta plaques or not.² Sometimes they were perhaps only painted. The great number of different kinds of revetment plaques found on some temple sites may perhaps be taken as evidence, however, that at least in some cases all visible parts of the woodwork were revetted with terracotta; it is thus not unlikely that certain narrow revetments pierced by nail-holes were used to decorate the visible parts of ceiling beams or other narrow strips of wood (cf. Civita Castellana, Sporadic Finds, No. I: 3, pp. 146 f., Pl. 55: 180; Segni, Nos. I: 16—I: 18, p. 401).

That terracotta friezes with ornaments in relief were also used to decorate the interior cella walls, like the painted plaques spoken of above (pp. CXLV f.), is proved by a small fragment from Caere (No. II: 8 a, p. 30), showing part of a corner plaque bent at right angles and with traces of ornaments in relief on the inner side.

The temple doors were also decorated with terracotta plaques, as is shown by the fragments of two revetments from Civita Castellana (Sassi Caduti, Nos. I: 20, I: 21,

¹ Johnson, *Excavations at Minturnae*, I, pp. 26 f., 50 f., fig. 11. The assumption is based only on a supposed analogy with the Republican stoa at Minturnae, which, to judge from the places in which remains of its terracotta revetments were discovered, had unrevetted rafter ends, perhaps of the form suggested; it does not take into account the evidence of the plaques referred to above; and the 'curiously-cut fragments of terracotta', from plaques of the type used for the pediment rakes of the Minturnae Capitolium, may perhaps be explained — owing to the presence of fragments of terracotta sculpture that possibly belonged to pediment groups — in analogy with certain irregularly cut plaques from the Belvedere temple at Orvieto (No. II: 44, p. 183, Pl. C: 2, pp. CCXIX, CCXL).

² The question was answered in the affirmative by Durm, *BER*, fig. 129, and Fenger, *TEL*, coloured

plate. Dr. Johnson, *Excavations at Minturnae*, I, p. 26, states, however, that architectural terracottas »were developed solely to protect wooden members from the weather... Therefore we must not except to find terracotta revetment in such protected places as the interior of the vestibule, where Italic architects would have been thoroughly satisfied with paint.« This statement is however too categorical in the face of the evidence adduced above. The architectural terracotta revetments, originally devised for protection, very soon, or rather from the beginning, also took over a decorative function, and in the capacity of decorative elements they were apparently also used to cover members for which protection of this sort was not strictly necessary.

p. 116, Pl. 40: 132, 134) which, because they diminish in breadth upwards, are rightly considered to have covered the jambs of two doors.¹

There is finally a number of peculiar revetments, all found at Caere (Nos. II: 9 a—d, pp. 30 f., Pl. H: 1), which have the form of single or double thick tori, decorated with painted scale-pattern and mostly made in one with a slab projecting from the flat back; in one case (II: 9 d) the torus is moulded in one with a step-like member. The tori were fastened with nails, but it is hard to imagine what part of a temple they decorated; the step-like revetment seems more suited to cover the socle of a temple than any of its upper parts.

Appliqués. A special type of architectural ornament is represented by a number of small terracotta heads from Caere, depicting Achelous and a gorgoneion (Nos. II: 14, II: 15, pp. 35 f., Pl. 10: 34, 36, 37, 39). The former are probably made from the mould used for the heads of the warriors (No. II: 17, pp. 37 ff., Pls. 11: 41, B: 2, 3, and pp. CXCVIII f.) and of the silen antefixes (No. II: 13, pp. 34 f., Pl. 10: 33, and p. CLXXIX) from Caere; the thick horns were probably added by hand. The gorgoneia are stylistically related to the Caeretan terracottas just mentioned and are certainly the works of the same artist or school as these.

The use of these heads has not hitherto been rightly understood; the gorgoneia have been considered as antefixes, and the Achelous heads, the horns of which are broken away save in one specimen, have probably been regarded as belonging to figures of the kind mentioned above. The heads of both types, however, have a flat back without traces of attachment, they are finished on all sides, and are pierced by small holes for nails, placed so as to be invisible from the front. These features clearly show that we have to do with separate ornaments which were probably used to decorate a horizontal fascia, applied in a row with even interstices. There are no parallels to these ornaments among the architectural terracottas either of Italy or of the Greek world; the Greeks, however, seem to have used separate metal ornaments in much the same way.²

Columen and mutuli plaques. A number of reproductions of Etrusco-Italic temples³ reveal as a characteristic feature of this type of edifice a deeply recessed pediment, projecting considerably beyond the front columns, and closed in the rear by a wall placed above these; its decoration consists only of a row of antefixes along its flat, tiled roof, and separate ornaments in relief applied to the ends of the *columen* and the *mutuli* (cf. pp. LVII ff., LXVIII f., LXXI f.). The relief apparently had a form adapted to the shape of the beam ends: trapezoid for the *mutuli*, gable-formed, i. e. square at the bottom and triangular at the top, for the *columen*.⁴

Thanks to these reproductions it is possible to identify a number of fragmentary terracotta plaques as *columen* or *mutuli* revetments, on the ground that their upper edge is oblique or gable-shaped, showing the slope of the pediments to which they were fitted

¹ Cf. Vitruvius, IV, 6, 2, on the *antepagmenta* of temple doors.

² Cf. De Ridder, *RA*, 3. ser., 39, 1901, II, pp. 178 ff.

³ Cf. above, pp. XXV ff., Nos. 14, 17, 21, 22, 25, 26, 27, 31, 37, and 39.

⁴ The *columen* plaque reproduced in the Tomba

della Pulcella at Tarquinia (No. 21) is triangular, filling the whole upper part of the pediment's top angle; it is hard to tell, however, whether this feature had any correspondence in reality or is due to exigencies of the rock in which the opening was carved.

(cf. pp. LXVI f.), and because most of them are surrounded on all sides, except above, by a raised frame, showing that they were not intended to join other plaques. There are no similar plaques among the terracottas of the first period; the earliest specimen hitherto discovered is a fragment of a *mutulus* plaque from the temple of Dea Marica at Minturno (No. I: 17, p. 490), dated to the second half of the VI century B. C. This plaque had no raised frame and was decorated in paint only, showing a winged Gorgon, presumably in the archaic running scheme. All other plaques of which fragments remain were decorated in relief and framed by a raised border which was generally highest at the bottom and decreased in relief upwards along the sides, merging into the background at the upper edge, which was unframed and therefore probably somewhat overlapped by the free edge of the plaques covering the *cantherii*. Figured decoration seems to have been customary for the *columen* and *mutuli* plaques of all periods.¹ Most instructive is the fragment of a *columen* plaque from the temple of Mater Matuta at Satricum (No. II: 1, p. 461, Pl. 141), which gives almost one half of the original plaque, including the precious upper corner, while a smaller fragment preserves part of the lower edge. On the fragment is represented a warrior in panoply attacking an enemy now lost, a motive recalling the central acroterion from Sassi Caduti, Civita Castellana (No. I: 1, pp. 107 f., Pl. 36, and pp. CXCv f.). Such warlike motives seem to have been favourites for this kind of architectural decoration, for a similar plaque from Segni (Nos. I: 1 a—c, pp. 396 f., Pl. 120: 424) represented two warriors in combat over a third who lay on the ground, and a third *columen* plaque, from Caere (No. II: 10, p. 31, Pl. 8: 25) seems to have depicted a kindred scene, to judge from the remains of a shield and helmets of an unusual type. A fragment of a plaque from Orvieto (Belvedere, No. I: 1, p. 170, Pl. 63: 203), showing the forelegs of two horses, may have belonged to a horseman or chariot scene. As is seen from the examples mentioned, the figures of these plaques were always, when not executed in paint only, modelled by hand in high relief, with the heads usually in the round. Beside the fighting warriors from Segni there are some fragments — a veiled female head (No. I: 1 e, p. 397, Pl. 120: 425) and a leg of a feline animal (No. I: 1 i, p. 398) — which may have belonged to *mutuli* plaques. From the temple at Satricum comes a great number of fragmentary figures in relief, with heads in the round or almost, which, from the presence of background plaques with raised frames and an obtuse-angled corner, evidently belonged to plaques of the kind concerned (Nos. II: 2 a—x, pp. 462 ff., Pls. 142, 143). The fragmentary state of the remains does not permit even a partial restoration, but the fragments suggest that there were at least two plaques representing battles between Greeks, Amazons, and Oriental warriors. The motive, consequently, is Greek, and so is the style, which is that of Ionic-Attic art of the first quarter of the V century B. C. Some of the heads — that of a bearded warrior in a high-crested helmet adorned with bovine horns and ears, and with a front-piece in the form of two ram's horns (No. II: 2 a),² a head of a dead warrior (No. II: 2 c), and two horses'

¹ Note, however, that the *columen* of the Tomba della Pulcella pediment is decorated with a gorgoneion, and that of the Arezzo ash-urn is adorned with a palmette.

² There can be no doubt that the front moulding of the helmet, ending in two points curved outwards, represents two ram's horns and not a metal ornament identifiable with the *κόρυμβος*, as was

heads (No. II: 2 p) — are among the best products of archaic terracotta plastic preserved. The skill and care lavished upon these figures is also shown by the fact that most of them had inlaid eyes of another material.

The fact that the obtuse-angled corner shows a different inclination from that indicated by the *columen* plaque first spoken of, and the different form of the frames; which are rounded on the first plaque, angular on the latter, suggest that the plaques belonged to different constructions of the temple roof (cf. pp. LXVI f.).

PERIOD III.

(Late V century — late I century B. C.)

The reasons for treating together the architectural terracottas ascribable to the long period reaching from the late V century to the late I century B. C. are given above (pp. CXXIX f.). The distinction between the terracottas of the previous period and those of the present one consists chiefly in the appearance of pedimental figures and in the introduction of some characteristic ornamental designs which continued to be in use, beside some later devices, as long as terracotta was employed for the decoration of sacred buildings.

Pedimental figures. It is a remarkable fact that among the numerous remains of archaic terracotta sculpture found in Etruria and Latium pedimental figures are looked for in vain. Certainly, there are several fictile statues that have been considered to have had their place in a temple pediment, but for most of them weighty arguments speak against such a position; a criterion of general relevance is that pedimental figures of terracotta, to judge from the great number extant of such figures of post-archaic date, were apparently always worked in high relief against a background plaque, with the heads alone in the round. Thus the famous statues from Veii, which have sometimes been regarded as pedimental figures, most probably formed part of an independent votive group, and so, evidently, did the fragmentary statues from Satricum and Civita Castellana (cf. pp. CCI f.). The large terracotta warriors in New York¹ and the fictile kore in Copenhagen² were probably isolated votive statues. The fragmentary figure of an Amazon from Rome (Esquiline, No. I: 2, p. 344, Pl. 107: 382) has been considered as a pedimental figure,³ but, since it was apparently in the round and finished on all sides, it more likely crowned a pediment, though surely not in the manner of the Caeretan warriors (pp.

suggested by Hauser, *ÖJ*, 9, 1906, p. 115; cf. above, p. CXCVIII and note 4. Hauser recognized the same ornament on a helmeted warrior's head of marble found at the Delphian Treasury ascribed to Phocaea or Massalia (*Fouilles de Delphes*, Tome IV, pl. XXIX) and thence suggested that the Satricum figures were modelled by emigrant Phocaeans artists. But what Hauser took for an ornament on the marble head is the hair showing below the helmet — cf. *Fouilles de Delphes*, Tome IV (2),

p. 26, note 1 — and so there only remains a general resemblance in style and motive between the two heads, insufficient as a basis for the theory suggested.

¹ Richter, *Etruscan Terracotta Warriors in the Metropolitan Museum of Art* (*Metropolitan Museum Papers*, No. 6, 1937).

² Poulsen, *Die Antike*, 8, 1932, pp. 90 ff.

³ Milani, *MI*, I, p. 93, note 8.

CXCVIII ff.), as has been suggested¹; there is however no definite evidence as to its employment (p. CCI). The heads found at the church of S. Giovanni, Orvieto (Nos. 1—4, pp. 158 f., Pl. 58) certainly had an architectural function, and so had probably another head from Orvieto, representing an old man (Sporadic Finds, No. I: 4, p. 196, Pl. 73: 250); nothing directly excludes their belonging to pedimental figures, but they may equally well have formed part of acroterial figures or of *columen* or *mutuli* plaques, which is perhaps more probable owing to their small size. From Orvieto also come three archaic moulds, all fragmentary (Belvedere, No. I: 5 a—c, p. 171, Pl. 63: 205, 207), which served to produce figures in relief of a size and appearance that suggest pedimental groups; but they may equally well have been used for making *columen* or *mutuli* plaques, and this is more probable, owing to the discovery on the same site of a fragment of such a plaque (No. I: 1, p. 170, Pl. 63: 203), and in view of the fact that pedimental figures, being in a protected position and existing only in one specimen each, were apparently always modelled by hand.

Since, consequently, in an abundant material of archaic terracotta sculpture and fictile architectural revetments brought to light at different sites in Central Italy there is no single figure and no single fragment that can be ascribed with certainty to a pedimental group, we are justified to conclude that, as far as our present knowledge goes, the use of pedimental figures was apparently unknown in Etruria, Latium, and Campania during the entire archaic period.

This is the more remarkable since in Greece during the VI and V centuries B. C. we have the whole wonderful development of the pedimental decoration, from primitive renderings with disconnected figures in relief, awkwardly adapted to the space, as in the Corfu pediment, to rhythmical compositions of figures in the round, as in the pediments of the temple of Aphaia at Aegina, of the temple of Zeus at Olympia, of the divine Parthenon; since in the archaic period Greek artists were at work in the cities of Etruria, Latium, and Campania, including Rome, and the archaic art of these regions is entirely under the influence of contemporary Greek art; and since the idea of decorating the triangular space of a gable with antithetical figures or groups, or even with whole narrative scenes, was well-known in Etruria in archaic times, as is shown by numerous painted pediments in Etruscan chamber tombs.²

That in spite of all this the Etrusco-Italic temples apparently had no pedimental figures in the archaic period is evidently due to the peculiar construction of their pediments. The fact that the tympanum wall was far back from the front of the projecting pediment, and that the bottom of the pediment was considered as a roof, covered with ordinary tiles and decorated with antefixes, while the *columen* and *mutuli* had their own decoration — all these features, inherited from an early age and maintained with religious conservatism, apparently for a long time prevented the introduction of pedi-

¹ Wiegand, *GNC*, p. 19; cf. Deonna, *STC*, p. 105.

² See Weege, *EM*, where numerous such pediments are reproduced. An Etruscan mirror reproduced by Bendinelli, *BC*, 46, 1918, p. 234, fig. 5, depicts, in bad drawing and highly degenerate archaic style, a group of figures in front of a temple, whose

pediment is adorned with two water-fowls placed antithetically, with a *pelta* in the middle, below a disc-acroterion. But it is far from certain that this pediment reproduces a real one, and in any case the mirror cannot be considered to belong to the truly archaic period.

mental figures. And when finally such figures were introduced in imitation of Greek temples, this could obviously be done only by a radical change of the old pediment¹: by diminishing its depth or projection, since otherwise the figures set against its back wall could not have been visible, and by giving up the flat roof, the antefixes along its front, and the *columen* decoration, which were all incompatible with pedimental figures.²

At what time, then, were pedimental figures first introduced into Etrusco-Italic temple architecture? As long as no pedimental figures of terracotta earlier than the late IV century had been discovered in Etruria and Latium, the innovation was thought not to have taken place until about that date. It was even asserted that the foregoing time, from about the middle of the V century B. C., was in Etruria and Latium a period of complete stagnation, in which Greek artists and products of Greek art deserted Central Italy, and Etruscan art, cut off from its source of inspiration, either decayed and ceased,³ or continued in archaic forms,⁴ until towards the end of the IV century contact was re-established and a new art developed under influence of the schools of Scopas, Praxiteles, and Lysippus. During this long period of stagnation, in which no influence from the great contemporary art of Greece is thought to have reached Etruria, the old temples would have remained unaltered in their archaic revetments, until with the introduction of the new style building activity was resumed and new temples were begun to be erected, which for the first time would have been decorated with pedimental figures, according to a fashion then going out of use in Greece.

Certainly, it is a well-known fact that the Etruscan power began to decline in the early V century B. C. and continued doing so during this and the following century, in consequence of the national self-assertion of the Latin tribes, the loss of Campania, the invasion of the Gauls, and the rise of Rome.⁵ Owing to all this, economic and cultural conditions in Etruria and in Central Italy in general apparently deteriorated,⁶ as is shown by the diminishing import of Greek vases, by the poverty of the tombs, and by the scantiness of votive offerings during the said period.⁷ It is also true that the archaic style lingered on in Etruria and Latium long after it was a past stage in Greece, and the great periods of the Etrusco-Italic art are undisputable the Archaic and the Hellenistic ones.

In spite of all this, however, we are hardly justified to consider the second half of the V century and most of the IV century B. C. as a period of complete standstill in the history of Etrusco-Italic art, either in the sense that no works worth mentioning were made in this period, or that the works created were all in a retarded archaic style. The

¹ Cf. Rizzo, *BC*, 39, 1911, pp. 52 f.

² The reconstructions in Durm, *BER*, figs. 115, 129, showing pedimental figures above a horizontal pediment roof with antefixes, are to be regarded as erroneous as concerns this point; cf. Pernier, *STE*, pp. 467 f.

³ Cf. Rizzo, *BC*, 39, 1911, pp. 55 f.; Della Seta, *VG*, pp. 144 ff.; Ducati, *SAE*, pp. 330, 334, 383 f., 411, 431 f.; Giglioli, *AE*, p. XXXIX.

⁴ This view, which implies that the void is more seeming than real, the retarded archaism giving to

Etruscan IV-century works a far earlier appearance, is especially argued by Messerschmidt, *RM*, 43, 1928, pp. 147 ff., and *JdI*, 45, 1930, pp. 62 ff.

⁵ Cf. Fell, *Etruria and Rome*, pp. 82 ff.; Ducati, *EA*, II, pp. 17 ff.; id., *Le problème étrusque*, pp. 10 ff.; Pallottino, *Gli Etruschi*, pp. 155 ff.

⁶ For the regress of Rome upon the ejection of the Etruscan regime, cf. T. Frank, *Rome and Italy of the Republic (An Economic Survey of Ancient Rome, Vol. I)*, pp. 5, 10.

⁷ Cf. Mingazzini, *MAL*, 37: 2, 1938, cc. 938 f.

idea of a hiatus between the archaic period and the later IV century is a priori as unlikely as that of a sudden transition from a highly retarded archaism to the forms of Scopaiic-Praxitelian art, and the opinion that no influence of the great Hellenic art of the second half of the V century is to be seen in Etruria is certainly erroneous.

In fact there exists a considerable number of Etruscan works of art which disprove the theory of so long a period of complete standstill and isolation. Ducati has pointed out a series of funerary statues from Chiusi and territory which reflect the development of Greek sculpture from the severe style still reminiscent of the old manner to the stage represented by the Parthenon pediments.¹ There can be no doubt that these monuments belong in the second half of the V century and in the early IV century B. C., a date which is supported, moreover, by archaeological evidence.² To these monuments may be added some others: the Mars from Todi, which is stylistically related to one of the latest of the funerary monuments just mentioned, the group from Chianciano,³ and therefore may be ascribed to the early IV century B. C.⁴; a female head of terracotta from Caere, now in the Chigi-Zondadari collection at Siena⁵; a bronze head from Cagli⁶; a terracotta head of a youth from Veii, attesting influence from the school of Polyclitus⁷; and a female head of terracotta, probably from the same site, showing influence from works of the severe style beside archaic reminiscences.⁸

To these works, which are all assignable to the last decennaries of the V century or to the early IV century B. C., are to be added a number of architectural terracottas, above all the remains of two pediment groups from Orvieto, found in the Via S. Leonardo (Nos. I: 1—I: 5, pp. 160 f., Pls. 59—61) and at the temple at the Belvedere (Nos. II: 1—II: 28, pp. 172 ff., Pls. 64—67). The date and significance of these figures, however, have not been rightly estimated. Deonna assigned those of the Belvedere figures that were known to him to the first quarter of the III century B. C.⁹ Ducati, though recognizing in the Via S. Leonardo heads reminiscences of Greek art of the second half of the V century, places them and the Belvedere figures about the middle of the IV century, citing them as a proof that the period of stagnation was not so void or so long as previously assumed, and that pedimental figures were introduced into Etruria before the end of the IV century B. C.¹⁰ Giglioli, on the other hand, assigns the Belvedere figures to the III or even to the II century B. C., and considers the fine head of Jupiter-Tinia from Via S. Leonardo as an archaizing work.¹¹

The heads from Via S. Leonardo, however, as I have tried to demonstrate below

¹ Ducati, *SAE*, pp. 420 f., and especially in *Historia*, VI: 1, 1932, pp. 22 ff.; cf. Giglioli, *AE*, pls. CCXXXI—CCXXXV; Andrén, in *ΔΠΑΓΜΑ Martino P. Nilsson dedicatum* (*SIR*, Series altera, I), pp. 13 f. and note 34.

² Cf. Ducati, *Historia*, VI: 1, p. 24.

³ This was first pointed out by Messerschmidt, *RM*, 43, 1928, pp. 147 ff.

⁴ Against the late date — IV/III century B. C. — proposed by Messerschmidt, *l. c.*, for these and similar works of art, cf. the decisive arguments advanced by Ducati, in *Historia*, *l. c.*

⁵ Messerschmidt, *l. c.*, fig. 7.

⁶ Giglioli, *AE*, p. 44, pl. CCXLIII.

⁷ Giglioli, in *Scritti in onore di Bartolomeo Nogara*, pp. 179 ff., pl. XIX; Bianchi Bandinelli, *Policleto* (*Quaderni per lo studio dell'archeologia*, 1), pl. XVI: 91.

⁸ Andrén, *ΔΠΑΓΜΑ*, pp. 1 ff., figs. 1—4.

⁹ Deonna, *STC*, p. 141.

¹⁰ Ducati, *SAE*, pp. 383 f., 431 ff.; cf. Minto, *BA*, 5, 1925/26, p. 80; Pernier, *STE*, pp. 467 f., 470.

¹¹ Giglioli, *AE*, pp. 60 f., pls. CCCXXI: 3, 5, CCCXXVI: 1, 2, 4.

(pp. 164 f.),¹ are so closely related to Greek works of the second half of the V century, and above all to the school of Phidias, that we are not justified in placing them at a date when the art of the Hellenic world was already impressed with the style of Scopas and Praxiteles — of which no traces are to be seen in the Orvieto heads. The Belvedere figures, as pointed out below (pp. 185 ff.), beside a crude Etruscan realism contrasting with the ideal style of the Via S. Leonardo heads, show an unmistakable relationship to the Parthenon sculptures, which makes it necessary to date them not much later than these heads.²

The two groups of pedimental figures from Orvieto, together with the monuments mentioned above, thus clearly show that the later half of the V century and the IV century B. C., though certainly a period of general regress in Central Italy, were by no means one of absolute standstill; that influence from the great Hellenic art of the second half of the V century reached Etruria also; and that pedimental figures were in use in Etruria at a considerably earlier date than was hitherto supposed, or already in the late V / early IV century B. C. So long as no earlier terracotta sculpture indisputably ascribable to a pediment group has been discovered, the Orvieto figures are thus at the head of the long series of fictile pedimental figures brought to light at different places in Central Italy. In addition to the two Orvieto groups considerable remains of terracotta pedimental groups and figures have so far been discovered at Tarquinia (p. 72), Civita Castellana (Celle, Nos. II: 1—II: 4, pp. 89 f., Pl. 26: 93, 94; Lo Scasato, Nos. I: 1—I: 10, pp. 125 ff., Pls. 46—48; Sporadic Finds, No. II: 4, pp. 147 f., Pl. 56: 184), Orvieto (Cannicella, No. II: 1, p. 189, Pl. 71: 236), Bieda (No. 1, p. 222, Pl. 80: 280), Talamone (No. 1, pp. 228 ff., Pl. 82: 285), Arezzo (Nos. I: 1—I: 14, II: 1—II: 7, III: 1—III: 3, VIII: 1—VIII: 6, pp. 268 ff., Pls. 89—91), Luni (Nos. A 1—A 5, B, C 1—C 5, D 1—D 15, pp. 283 ff., Pls. 93—96), Civita Alba (Nos. I: 1—I: 5, pp. 298 ff., Pls. 98—100), Fiesole (Nos. 1—3, p. 310, Pl. 102: 368), Rome (Via S. Gregorio, Nos. A 1—A 22, B 1—B 5, pp. 351 ff., Pls. 110—112; Via Appia Nuova, Nos. 1—14, pp. 361 ff., Pl. 109: 391, 392), Tivoli (Nos. II: 1—II: 5, pp. 371 f., Pl. 114: 403—405), and Norba (Temple of Juno Lucina, Nos. 1—7, pp. 388 f.). In addition to these groups and figures there are some other remains which may be ascribed to pedimental figures with more or less probability; most of them, however, consist of isolated heads or irreparable fragments which provide no absolute criteria for the function of the figures to which they once belonged. Such fragments have come to light at Civita Castellana (Vignale, Larger Temple, No. II: 1, pp. 96 f., Pl. 29: 104, 105), Orvieto (Piazza del Popolo, No. 1, p. 166; Vigna Grande, Nos. 1, 2, p. 187, Pl. 73: 245), Talamone (Nos. 2, 3, pp. 231 f., Pl. 83: 289, 291), Volterra (Nos. 1—3, pp. 249 f.), Chiusi (Nos. II: 1—II: 3, p. 257, Pl. 87: 311), Rome (Largo Argentina, p. 349; Sporadic Finds, Nos. II: 1, II: 2, pp. 265 f., Pl. 108: 386), Antemnae (No. 1, p. 367, Pl. 113: 399), Palestrina (Nos. III: 1—III: 3, p. 376), Norba (Temple of Diana, No. 1, p. 387), Alatri (Nos. 1, 2, pp. 391 f.), Velletri (No. II: 2, p. 416), and Ardea (Acropolis, No. II: 1, p. 441; Casalinaccio, p. 450).

¹ Cf. also my remarks on the Via S. Leonardo and the Belvedere figures in ΔΡΑΓΜΑ, pp. 14 ff.

² The influence from the Parthenon style traceable in the Belvedere figures may have come via Magna Graecia; cf. a number of marble sculptures assigned

to Southern Italy: Blümel, *Katalog der griech. Skulpturen*, III, K 7, pls. 9—11; Schmidt, *BrBr*, pl. 771; V. Häger Poulsen, in *Kunstmuseets Aarskrift* (Copenhagen), 1938, pp. 136 ff., figs. 5—11. I am indebted to Dr. Poulsen for this suggestion.

The list reveals the remarkable fact that the number of fictile pedimental groups and figures is far greater in the north part of Central Italy than in the south; in Latium no remains of such figures have been found south of Norba (except perhaps at Minturno),¹ and in Campania fictile pediment figures seem to be totally lacking.

The long series of pedimental terracotta figures presents to us, as is pointed out severally below, various stages in the development of Etrusco-Italic art, showing how the clay modellers of Etruria and Latium were influenced by the art of the leading schools of the Hellenic world, how they modified and contaminated forms and motives borrowed from abroad, sometimes weakening, sometimes exaggerating the effect, and how they sometimes added features from their own milieu and conceptions. After the two groups from Orvieto spoken of above — with which are to be associated two other Orvietan terracottas, a youthful male head from the Vigna Grande (No. 1, p. 187, Pl. 73:245), and the figure of a seated woman from the Cannicella necropolis (No. II:1, p. 189, Pl. 71:236), which again betrays influence from the Parthenon style — there are the beautiful male and female figures from Civita Castellana (Celle, Lo Scasato), in which the joint influence from the art of Scopas and from that of Praxiteles is manifest; there are the fine heads from Arezzo, showing how the Scopaic tradition developed along different lines in the Hellenistic period; there are the Luni pediments, which may be characterized as eclectic works with reflexes of Pergamene style; there are the pediments from Talamone and Civita Alba, which appear as pictorial compositions combining motives derived from different sources; there is finally the pediment from the Via S. Gregorio, Rome, in which a new spirit, distinctively Roman, announces itself.

While the fragments of the pedimental groups thus generally give us clear evidence as to the style of the figures, they are in most cases insufficient for a reconstruction of the compositions in their entirety, and often do not even permit a sure interpretation of the motives. As far as the latter are concerned, there seem however to be distinguishable two main classes of motives, representing assemblies of deities and narrative mythological scenes, respectively. To the former class belong pediments A and C from Luni; the fragmentary figures from the Via S. Leonardo, Orvieto; the fragments from the Via Appia Nuova, Rome; probably also the figures from the Contrada Lo Scasato, Civita Castellana, if figure No. I:1 is rightly interpreted as Apollo; and the figures from Tivoli, one of which seems to have represented Fortuna. To the latter class belong pediment D from Luni, representing the slaying of the Niobids; the pediment from Talamone depicting the disappearance of Amphiaraus, and the group with Eteocles and Polynices from the same site, if this really formed part of a pediment; the groups from Civita Alba, representing motives from the Ariadne myth; the solitary figure of Andromeda chained to the rock, from Civita Castellana; and presumably the heads and other fragments from Arezzo. The figures from the Belvedere, Orvieto, probably also belonged to a mythological scene, the subject of which, however, is difficult to ascertain. There was apparently nothing violent or dramatic, as in the scenes just mentioned; the figures stand or are seated in tranquil positions, and the heads express no inner emotion. There were

¹ Many fragments of terracotta sculpture in the round were found in the forum, and possibly belonged to pediment groups, according to Johnson, *Excavations at Minturnae*, I, p. 28.

apparently divinities present, to judge from a fragmentary head of Mercury (No. II: 7) and a fragment of a figure of Minerva (No. II: 20); the seated woman (No. II: 10) and the fragmentary standing woman (No. II: 9) may also represent deities, and so may perhaps the two unarmed male figures (Nos. II: 1 and II: 2), which, however, may also be interpreted as heroes. The persence of warriors, however, indicates that we have hardly to do with an assembly of deities like those spoken of above, and so do the fragment of a horse's leg (No. II: 16) and the head of an old man lost in meditation (No. II: 6), which suggest a scene comparable to that of the east pediment of the temple of Zeus at Olympia, with which, moreover, the terracotta pediment presents still another analogy: cf. the frame and attitude of the bearded man No. II: 1 with those of Pelops in the Olympia pediment.

To the motives derived from Greek mythology there are sometimes added elements from the sphere of Etruscan belief, such as the winged female daemons of death that appear in the Amphiaraus pediment from Talamone; such daemons, recognizable by their cross-belts and bare bosoms, and sometimes by detached sleeves, also figured in other pediment groups, as is shown, for instance, by a fragment of such a figure from Arezzo (No. VIII: 2, pp. 276 f., Pl. 91: 326).

One of the fictile pediment groups, that from the Via S. Gregorio, Rome, is to be placed in a particular class as regards the motive, for it represented a scene neither mythological nor exclusively related to the sphere of divinity: a ceremonious offering in the presence of deities, a scene, that is, recalling the Roman *suovetaurilia*, and purely Roman in character.

The remains of other pediment groups are all too fragmentary to permit a judgement as to the motives; the warriors from Bieda and Fiesole may however have belonged to mythical fighting scenes.

About the composition of the Etrusco-Italic fictile pediments we cannot say much owing to the fragmentary state in which most of them have come down to us. Only of one pediment, that with the Amphiaraus scene from Talamone, are so many fragments preserved that a restoration of the whole composition, or nearly so, was possible. Of some other pediments — those from Civita Alba, pediment A from Luni, and the Eteocles and Polynices scene from Talamone — single groups of three, five, or six figures have been reassembled. Of other pediments, again, only disconnected figures remain, which, however, in some cases — pediment C from Luni, pediment A from the Via S. Gregorio, Rome, and the pediment from the Belvedere temple, Orvieto — may be arranged tentatively according to their size, attitude, and intrinsic importance, or at least attributed to different pediment halves, on the basis of a certain structural peculiarity to be spoken of presently.

From these pediment groups and figures, however fragmentary, we may conclude that the figures, as in Greek pediments, generally rested on the pediment base; the pictorial pediments from Civita Alba and Talamone, showing figures arranged on different levels, as in a rising terrain or hovering in the air, are late, exceptional renderings without analogies in the Greek world. Now it is a remarkable fact that the majority of fictile pediment figures that belonged to pediments of the first-mentioned, traditional type, and have come down to us in a state allowing conclusions as to their attitude, consists of

standing or seated figures; kneeling, crouching, or recumbent figures are either extremely rare or non-existent, except in the pictorial pediments just mentioned. This circumstance is hardly due to mere chance but is rather to be explained as a token that the Etruscan artists often came short in regard to inventiveness and composition — a deficiency that applies to Etruscan art in general. In fact the abundance of standing figures from the Belvedere temple at Orvieto and from other sites, and groups such as figures A 1—5 from Luni, betoken a monotonous ranging of vertical figures. The figures were apparently often adapted to the space of the pediment by the primitive expedient of making them of greatly different size, as in the earliest Greek pediments. Thus in the Amphiaraus pediment from Talamone the centre was occupied by a standing winged genius of gigantic proportions compared with the other figures in the field, and the figures hovering in the air or standing on the chariots are twice or thrice as large as those placed nearer the corners. In the pediments of the Belvedere temple at Orvieto the standing or seated figures were apparently adapted to the slope merely by their height, to judge from the varying size of the figures preserved; the middle portion of the pediments was no doubt occupied by figures now lost, considerably larger than those that have come down to us, which were obviously placed nearer the corners. In the pediment from the Via S. Gregorio, Rome, the same principle was followed; large, standing or seated figures were placed in the centre, smaller ones and beasts of sacrifice in the wings. In this pediment, owing to the presence of the victims, the angles may have been filled in a natural manner; but as regards the Belvedere pediments and numerous other tympana, we do not know in what manner the angles were dealt with. The fact is that only in the Talamone pediment do we meet with reclining figures used to fill the angles.

The fictile pediment figures are always modelled against a thick terracotta plaque which serves as a background; figures executed wholly in the round, without attached background, do not occur, though sometimes the relief is so high that a figure is practically in the round, except that its back or one side of it adheres to a background plaque. Sometimes the posture of a figure made it necessary to connect it with the background by means of a ridge or strut; cf., e. g., figures No. I: 5 from the Via S. Leonardo and No. II: 3 from the Belvedere, Orvieto. Sometimes parts of a figure that were not visible from the front are cramped and unfinished; cf., e. g., figure No. I: 2 from Lo Scasato, Civita Castellana. Each figure generally has its own piece of background, but sometimes a pair of figures is applied to one plaque; cf., e. g., Civita Castellana, Lo Scasato, No. I: 7, p. 129, Pl. 48: 15a. The background plaques sometimes have a very irregular form, especially in the pictorial pediments mentioned above; their edges closely joined those of the contiguous plaques, which sometimes permits us to restore large portions of pediment groups with certainty (Luni, Civita Alba). Sometimes a limb of a figure is severed and distributed over two adjoining plaques; cf., e. g., groups No. I: 1 from Civita Alba and D 4 from Luni. The plaques are regularly pierced by round nail-holes for attachment to the tympanum wall; sometimes there are nail-holes also in the figures themselves.

The pediment figures in general — apart from those of the pictorial pediments — were applied to the background plaques in such a manner that each figure, when the plaque was fixed to the tympanum wall, leaned forwards considerably, resting on a plinth projecting from the bottom of the plaque; above, the plaque is finished off slantingly

level with the upper part of the chest, so that the head and shoulders project above the plaque and are modelled wholly in the round, while the rest of the figure is in high relief; cf. Pl. C: 1, 3. The slanting upper edge was apparently fitted to the *cantherii* above the pediment, and thus shows us 1) whether a figure was placed in the right or left half of a pediment (cf., e. g., figures No. I: 5 from the Via S. Leonardo and Nos. II: 1, II: 2, and II: 10 from the Belvedere, Orvieto); 2) the pitch of the pediment (cf. p. LXVII); and 3) that the head and shoulders of the figures projected beyond the space of the pediment, encroaching upon the raking cornice. The leaning position of the figures apparently served the double purpose of making them more visible from below,¹ and of preventing them from interfering with the raking beams. Sometimes, however, the inclination of the figures was apparently insufficient to keep them quite clear of the raking cornice, as is shown by a number of revetment plaques from the temple at the Belvedere, Orvieto (No. II: 44, p. 183, Pls. 70: 230, C: 2), some of which were apparently designed to cover the *cantherii* above the pediment and are therefore cut out in a very irregular manner, obviously to make room for the projecting parts of the pedimental figures. The expedient is however met with only in this temple, and there is no evidence of its having been employed in other, later pediments, in which, therefore, we may assume that the encounter between the pedimental figures and the raking cornice was regulated in a more satisfactory way that made similar excisions unnecessary.

The triple-cella temple at the Belvedere presents still another peculiarity, that of having had a rear pediment decorated with pedimental figures, as is evident from the fact that the majority of the fictile figures preserved was found close to the back wall of the temple (cf. p. 172). This is the earliest and the only manifest example of an Etrusco-Italic temple provided with a back pediment adorned in the said manner. In general, we may assume, these temples had an undecorated back gable; the other temples for which two decorated pediments have been assumed — Luni and Talamone — are late and uncertain (cf. p. LXIX). That the Belvedere temple had a decorated back pediment may be accounted for by the fact that this temple was pushed outside the sacred precinct (cf. Fig. 30), so that its façade was flush with the rear wall of the latter, and its back acquired an importance of its own, in contrast to temples built with the back close to or connected with the enclosure (cf. p. XLIX). The fact, moreover, that the Belvedere temple is a regular triple-cella temple, shows that a pediment decorated with statues could be combined with a plain back wall.

As stated above, the Etrusco-Italic pediment groups always retained the form of figures made in relief against a background, like the earliest Greek pediments, and never developed into compositions of sculptures in the round. On account of this the pediments adorned with such figures were apparently of no great depth and projection. Since, as far as our actual knowledge goes, the use of pedimental figures was introduced into Central Italy at a comparatively late date, it is not very likely that the practice of making these figures in relief was derived from the early Greek relief pediments, but is rather to be considered as an independent achievement, the creation and maintenance of which was due to the specific demands of the wooden structure of the Etrusco-Italic temples.

¹ Cf. Vitruvius, III, 5, 13.

It is even possible, as has been suggested,¹ that the pediment groups of these temples developed from an original stage of terracotta plaques decorated in paint only, but there is no evidence for this, other than the analogy presented by the *columen* plaques (cf. pp. CCIX ff.).

Finally, it should be remarked that the ancient scheme of an empty pediment, decorated only by the *columen* and *mutuli* plaques and by a horizontal row of antefixes, survived long after the introduction of pedimental figures, as is shown both by a number of reproductions of such buildings (Nos. 25, 26, 37, 39)² and by the revetment of a small temple from Vulci (pp. 216 ff., Pl. 79: 275), in which the ridge-pole is decorated with a plaque showing the figures of Dionysus and Ariadne. A fragment from Civita Castellana (Sassi Caduti, No. II: 2, p. 117, Pl. 44: 144) perhaps belonged to a similar plaque.

Figured friezes. A remarkable element of the Etrusco-Italic fictile temple decoration are the continuous figured friezes which make their re-appearance in the present period, after this kind of architectural decoration had been out of use since the disappearance of the early »Ionian» friezes in the second half of the VI century B. C. (pp. CLI, CCII). The figured friezes of this period may be classified in two categories, those representing narrative scenes, and those with decorative motives.

The friezes of the former category all belong to the Hellenistic period and consist of figures modelled by hand in high relief against background plaques pierced with nail-holes for attachment; the heads are regularly in the round, and so are often shoulders, arms, and legs; sometimes a figure is distributed over two plaques. The first example of a figured frieze of this kind consists of a number of fragments from Vetulonia (Nos. 1—16, pp. 240 ff., Pl. 83: 293, 84: 294—297), datable to the III/II century B. C. The fragments are insufficient for a restoration and do not even allow a sure interpretation of the subject of the representation, nor whether the fragments belong to one or more scenes; but genre motives such as that of the bathing woman with her maid (No. 1), landscape elements such as the ship (No. 14), the fountain (No. 13), and the herm and altar hung with garlands (No. 12), and realistic, not to say caricatured, renderings such as that of a thin, running man (No. 4), clearly indicate from what sort, or sorts, of Hellenistic art the modeller of the frieze drew his inspiration. The remains of a frieze of much the same character, though still more fragmentary, have come to light at Sovana (Nos. 1—23, pp. 224 ff., Pl. 81: 281, 282). Far more important and better preserved are the remains of the frieze from Civita Alba (Nos. II: 1—II: 15, pp. 301 ff., Pl. 101), in which the flight of the plundering Gauls, routed and slain by the Olympian deities and Greek warriors, is depicted with impressionistic verve and in a style influenced by Pergamene sculpture, though with a distinct indication of the artist's autopsy. The remains of other friezes of the kind are few and insignificant. From Vulci come some fragments of a late frieze with allegorical scenes (No. IV: 1 a—j, pp. 218 ff., Pl. 80: 276—278); other fragments that may perhaps have belonged to friezes have been found at Talamone (No. 4 a—e, p. 232), Rome (Via S. Gregorio, No. C 1—3, p. 358), Chiusi (No. II: 13, pp. 259 f., Pl. 86: 307),

¹ Cf. Rizzo, *BC*, 39, 1911, pp. 56 f.; Taylor, *BSR*, 8,

² Cf. also the mirrors reproduced in *BC*, 46, 1918, pp. 227 ff.

Lanuvium (Nos. II: 14, II: 15, p. 429), and Ardea (Acropolis, Nos. II: 2, IV: 14, pp. 441, 446). Whether the Eteocles and Polynices group from Talamone (No. 2, pp. 231 f., Pl. 83: 289; cf. p. CCXV) belonged to a frieze or to a pediment is uncertain. Among figured reliefs of uncertain function may be mentioned Nos. VIII: 7, VIII: 9, and IX: 6 from Arezzo (pp. 277 ff., Pl. 92: 333—335).

There are no indications as to what place these figured friezes occupied on the temples, nor do we know anything as to the dimensions of the buildings which they once adorned. The most likely place would be above the architrave, in analogy with Greek temples. The friezes from Vetulonia, Sovana, and Vulci must then have decorated shrines of modest dimensions, on account of their small size.

The other category of figured friezes makes its appearance in the IV century with a number of narrow revetments decorated with sea-horses swimming in a row, with small dolphins, seaweed, and shells in the spaces; below is often a wave-pattern, above is sometimes an egg-moulding.¹ Cf. specimens from Orvieto (Sporadic Finds, No. III: 3, p. 201, Pl. 74: 252, 253), Bolsena (No. I: 5, p. 207, Pl. 77: 261), Chiusi (No. II: 16, p. 260); and of uncertain provenance (Nos. II: 9, II: 10, pp. 508 f., Pl. 159: 547, 548). One of the fragments from Orvieto shows that the frieze was divided into two halves, the sea-horses and the wave-pattern being turned in opposite directions, towards the figure of a sea-god which occupied the centre. These friezes were made in moulds and, since they have no nail-holes, were presumably fastened to walls with mortar.

In later times there appears a number of similar small friezes decorated with motives related to those just mentioned. The best specimen comes from Bolsena (Nos. II: 8—II: 10, pp. 210 f., Pl. 78: 269, 270), showing winged Cupids riding on fabulous animals; here, too, there was a central figure, of which however only parts of the wings remain. Fragments of another frieze with Cupids and fabulous animals have come to light at Arezzo (No. IX: 3, pp. 278 f.). A fragment of a nude youth riding on a sea-monster, from Civita Castellana (Sassi Caduti, No. III: 1, p. 119, Pl. 45: 147), may have belonged to a similar representation.

Tiles. The ordinary roofing-tiles are, as before, flat rain-tiles and semi-cylindrical cover-tiles (cf. Lo Scasato, Civita Castellana, Nos. III: 3, III: 6, pp. 137 ff., Fig. 26); sometimes the primitive, tapering form of the latter occurs, as at Civita Castellana (Sassi Caduti, No. III: 13, p. 121) and Norba (Small acropolis, No. 5, p. 386). The raised side edges of the rain-tiles are usually angular, sometimes rounded on the insides (cf. Alatri, No. 7, p. 393). The size of the tiles varies considerably.² To be especially noted are a fragment of a skylight tile from Perugia (No. III: 3, p. 264; cf. p. CLX) and fragments of a curiously formed tile of unknown use, from the same site (No. III: 2, p. 264, Pl. F: 6).

¹ The motive also appears on Etruscan red-figured vases of IV—III century date, as for instance on an amphora from Orvieto: Giglioli, *AE*, pl. CCLXXIX: 1.

² A complete tile from Alatri (No. 7, p. 393) measures 78.5 × 49.5 cm. A fragmentary eaves-tile from Rome (Sporadic Finds, No. II: 4, p. 366) has about the same width, or 48 cm. Some eaves-tiles from the Belvedere temple at Orvieto (No. II: 42, p. 182)

have a width of 53.2 cm. or, including the lateral fitting-edges, 54.5 cm. Another eaves-tile from the site (No. II: 40) has an estimated width of about 57 cm. The tiles from the Contrada Lo Scasato at Civita Castellana measure 79 × 60 cm. For the measurements of the archaic tiles, cf. above, p. CLII, note 3.

The eaves-tiles are usually decorated either with a border of zigzag stripes, or with a palmette-and-lotus design; only some fragments of tiles from Orvieto (Vigna Grande, No. 4, p. 187) and Caere (No. VI: B: 3, p. 64) have different, geometric patterns. The zigzag borders are similar to those of the archaic tiles (p. CLVI), but the stripes are narrower and the turns closer; cf. the tiles from the Contrada Lo Scasato, Civita Castellana (No. III: 6, pp. 138 ff., Fig. 26) and a solitary specimen from Rome (Sporadic Finds, No. II: 4, p. 366, Pl. 108: 388). The palmette-and-lotus borders either consist of a single row of alternating units or, more usually, of a double chain of alternately addorsed units, with a series of S-spirals in the middle; cf. tiles from Orvieto (Via S. Leonardo, Nos. I: 9, I: 10, p. 163, Pl. 62: 200; Belvedere, Nos. II: 40—II: 42, p. 182, Pl. 69: 228, 229), Talamone (No. 15, p. 236), and Todi (Nos. 5, 6, p. 318). The patterns are generally painted in dark colours on a light ground; only tile No. II: 40 from the Belvedere, Orvieto, has a reversed colour scheme.

Of especial importance is a fragmentary eaves-tile from Lo Scasato, Civita Castellana (pp. 138 f., Fig. 26, left above), which is decorated with a zigzag-pattern border along two adjoining sides, narrower on the long side than on the short one; this shows that there was no *sima* at the back of the temple and that the tiles projected at the back to a width about half the projection at the eaves.

As in the previous period, the eaves-tiles were often provided with a pendent curtain, which was usually attached to the tiles a little behind their front edge, in analogy with the archaic curtains described above (pp. CLVIII f.); a fragment from Arezzo (No. IX: 4, p. 279, Pl. 92: 330), shows however that the practice of making tile and curtain in one piece (p. CLVIII) was not wholly extinct. Except for this specimen, a solitary fragment from Orvieto (Sporadic Finds, No. IV: 2, p. 202, Pl. 75: 255), and another from Ardea (Acropolis, No. III: 2, p. 444), the extant eaves-tile curtains are all of about the same type, being decorated with a series of palmettes and lotuses, alternately erect and reversed, and united by S-spirals placed so as to form a zigzag row; cf. the specimens from Caere (No. V: 7, p. 62), Segni (Nos. II: 8, II: 9, p. 403, Pl. 123: 436), Lanuvium (No. II: 23, pp. 431 f.), and Ardea (Acropolis, No. II: 6, pp. 441 f., Pl. 135: 474); on a curtain from Orvieto (Sporadic Finds, No. II: 11, pp. 199 f.), however, the palmettes and lotuses hang, and are connected by scrolls.

The small fascia with palmettes and medaillons from the site of Lo Scasato, Civita Castellana (No. III: 7, p. 140, Pl. 52: 166), which looks like an eaves-tile curtain, probably had another function, and the eaves-tiles from the site have no contrivances for the fastening of such a member.

The ridge-tiles were constantly of the semi-cylindrical type; the best preserved specimens, those from the Esquiline, Rome (Nos. II: 4, II: 5, p. 347, Pl. A: 1, 2), have already been referred to in connexion with the archaic tiles (p. CLXI). Fragments of other specimens have come to light at Orvieto (Belvedere, No. II: 43, p. 183) and Alatri (No. 8, p. 393).

Lateral simae. A number of lateral *simae* has come to light in Campania, at Capua and Sant' Angelo in Formis¹; they are decorated with erect palmettes of late types and in one case with caryatids, and are provided with lion's-head spouts. North of Campania

¹ Koch, *DC*, pp. 78 f., pls. XXIII: 4, XXIV: 1, 2.

there is only one example to be cited, a late sima from Norba (Temple of Diana, No. 2, p. 387).

A number of lion's-head spouts has also come to light in Etruria and Latium. Artistically most interesting is a fragmentary specimen from Civita Castellana (Vignale Smaller Temple, No. II: 7, p. 103, Pls. 35: 123, D: 4), at the back of which are remains of an L-bent tile. Other specimens have been found in the Contrada Lo Scasato at Civita Castellana (Nos. IV: 6, IV: 7, p. 143, Pl. 51: 162, 163), at Talamone (No. 13, p. 235), Chiusi (No. II: 17, p. 260), Lanuvium (No. III: 17, p. 436), and Minturno (Temple of Dea Marica, No. II: 4, p. 493). All these heads are solitary specimens. Their small number, and the abundance of antefixes of different types, make it almost certain that lateral simae were not in use in Central Italy, or at least in Etruria and Latium, during the greater part of the present period, no more than in the previous one (cf. p. CLXXXVI), and that lion's-head spouts were placed only at the four corners of the roof, to finish off the pedimental simae.

Pedimental simae. The type of pedimental sima created towards the end of Period I and developed into a standard form in Period II (pp. CXXXIII, CLXXXVI ff.) is by far the most common during the entire Period III, although it is no longer, as in the previous period, the only existing type in Etruria and Latium. The strigilation composed of convex members, which was common in the archaic period beside the one made up of concave flutings, survives in a IV/III-century sima from Caere (No. IV: 1, p. 53, Pl. 19: 60), but is soon entirely ousted by the latter type. Simae, or fragments of simae with strigilation of this form have come to light at Caere (No. IV: 3, p. 55), Civita Castellana (Celle, No. III: 3, p. 93; Vignale, Smaller Temple, No. II: 8, p. 103; Sassi Caduti, No. III: 7, p. 120; Lo Scasato, No. III: 4, pp. 137 f., Pl. 54: 173, No. IV: 4, p. 143), Talamone (No. 8, pp. 234 f., Pl. 82: 285), Bettona (No. 2, p. 265), Luni (Nos. 1—3, p. 294), Rome (Forum Romanum, No. II: 2, p. 334; Via S. Gregorio, Nos. A 22, B 5, pp. 356 f.), Norba (Small acropolis, No. 2, p. 386), Alatri (No. 5, p. 392, Pl. 119: 422), Segni (No. II: 5, p. 403, No. III: 4, p. 405, Pl. 125: 441), Lanuvium (Nos. III: 5, III: 6, pp. 433 f.), Ardea (Acropolis, No. II: 3, p. 441, No. III: 1, p. 444, No. IV: 1, p. 445; Casalinaccio, No. II: 1, p. 448, No. IV: 1, p. 451), and Minturno (Republican forum, Nos. I: 1, II: 1, pp. 480 f.).

The contrivances for joining and support are chiefly the same as in the previous period; cf. tiles No. III: 4 from Lo Scasato, Civita Castellana (pp. 137 f.) and No. I: 1 from the Republican forum of Minturnae (p. 480). Another sima from the last-mentioned site (No. II: 1) presents however the unusual feature of having at the back, instead of flying struts, two solidly attached buttresses, placed slantingly so as to assume a vertical position when the tile was tilted on the roof.

As regards the painted decoration, the archaic scheme of polychromy survives until a rather late date, as is shown by a number of tiles having white strigils with alternate red and black central stripes, a plain fascia with maeander design, and a torus with zigzag or scale pattern; cf., e. g., simae from Civita Castellana (Vignale, Smaller Temple, No. II: 8; Lo Scasato, No. III: 4) and Segni (Nos. II: 5, III: 4). From about the II century B. C. the simae however often present a different and less sober colour scheme: the strigils are painted in red, yellow, orange, blue, bluish green, white, etc., in different combinations; the plain fascia is decorated with sprays or, more often, with widely spaced

wheel-ornaments or rosettes, which are often adorned with flames in red and blue; the torus has a design of halved lozenges painted in many different colours, forming a pattern of kaleidoscopic effect; cf. *simae* from Civita Castellana (Sassi Caduti, No. III: 7), Luni (Nos. 1—3), Rome (Forum Romanum, No. II: 2; Via S. Gregorio, No. A 22), and Lanuvium (Nos. III: 5, III: 6).

Beside the traditional strigilated *simae*, which are all provided with open-work crestings of types to be described below (pp. CCXXV f.), there appear several other types of *sima*, which are decorated with various floral patterns and generally have no cresting. The simplest type consists of plain, L-bent terminal tiles decorated in paint on the front surface and on the projecting part of the under side. The best example of this type is specimen No. I: 8 from the Via S. Leonardo, Orvieto (pp. 162 f., Pl. 62: 199), the front of which has a pattern of oblique S-spirals and addorsed palmettes known from the archaic eaves-tiles spoken of above (p. CLVI), while the under side has a design of palmettes and lotuses identical with that of the eaves-tiles found with the *sima* (No. I: 10, p. 163, Pl. 62: 200). Fragments of other *simae* of the same type but with different decoration have come to light both at Orvieto (Vigna Grande, No. 3, p. 187; Sporadic Finds, No. II: 12, p. 200), Talamone (Nos. 6, 7, p. 234), and Perugia (No. III: 1, pp. 363 f.). Most of these *simae* were provided with lateral acroteria in the form of sea-monsters moulded in high relief (p. CCXXVII).

A distinct type of *sima* consists of L-bent tiles, the front of which is decorated with a continuous pattern of lily-cups in relief. The earliest and best preserved specimens come from the temple at the Belvedere, Orvieto (No. II: 39, pp. 181 f., Pl. 69: 227); this *sima* is very low, the lily-cups are arranged in pairs springing from a straight stalk in the middle, and the upper edge has the form of a series of blunt dentils with holes for *menisci*; at the back of each tile are two small, oblique buttresses and a thick tongue overlapping behind the adjoining tile (Pl. E: 2). Fragments of four similar *simae* have come to light at Tarquinia (No. II: 6 a—d, pp. 70 f., Pl. 22: 76, 78; cf. No. II: 7); here, however, the pattern is richer, for between the lily-cups are roses growing from the same stalk; one of the *simae*, moreover, is crowned by a strigilation. The combination of lily-cup pattern and strigilation is also met with in a *sima* from Arezzo (No. IX: 7, p. 280) and in a specimen of uncertain provenance (No. II: 12, p. 509). Other fragments of similar *simae* have been found at Talamone (Nos. 11, 12, p. 235). The richest and most beautiful variant of the pattern is presented by some fragments from Civita Castellana (Vignale, Larger Temple, No. II: 9, p. 99; Lo Scasato, No. II: 1, pp. 135 f., Pl. 52: 165); here there is no stalk in the middle, but the lily-cups are arranged three by three, each set issuing from the central cup of the previous one, while from the lateral cups roses grow out; the upper edge is cut out according to the pattern. Fragments of similar *simae* have come to light at Ardea (Acropolis, No. II: 5, p. 441; Casalinaccio, No. II: 2, p. 449). A fragment from the Belvedere temple at Orvieto (No. II: 49, p. 184, Pl. 70: 233) has the appearance of a late substitute for the *sima* mentioned above.

Finally, there are to be recorded some *simae* of late date which are not assignable to certain categories, although all of them have some feature in common with the types previously described. The *sima* of the shrine from Vulci (No. III: 1, p. 217, Pl. 79: 275) recalls the traditional type, having a thick torus below and a series of short, concave

strigils above; between these members, however, is a broad fascia with a naturalistic flower-spray pattern in relief, and above the strigilation is a row of pointed dentils made in one with the tiles. A sima from Talamone, reconstructable from two fragments (No. 10, p. 235, Pl. E: 4), consisted of a torus below, a middle fascia with a rich pattern of scrolls and palmettes in relief, and a series of large, blunt dentils above, decorated with a kind of reversed Lesbian cymation pattern, and provided with holes for *menisci*. A sima of uncertain provenance now in Florence (No. II: 11, p. 509) is decorated with a chain of reversed palmettes and lotuses, under a low strigilation. A terminal tile from Caere (No. V: 6, p. 62, Pl. 21: 70) presents a unique type of sima: below is a row of large dentils; above, a pattern of palmettes rising from pairs of volutes; the upper, curved-out edge has a row of rounded projections reminiscent of the old strigilation. A fragment of a sima of uncertain provenance (No. II: 15, p. 509) has a decoration of palmettes and lotuses in relief. Both the last-mentioned specimens have a groove in the top surface for the application of a cresting.

There is no record of any of the above-mentioned types of sima having been found in Campania. Instead, Campania has yielded a number of simae decorated with erect palmettes, with human heads, with winged griffins flanking a large vase or other central motive, with a winged genius, or Eros, mounted on a panther, or with griffins and lions separated by attenuated triglyphs.¹ All these simae are coarsely made and datable late in the Hellenistic period. They are all peculiar to Campania; the last-mentioned type, however, is also represented at Minturno (Temple of Dea Marica, No. II: 1, pp. 491 f.).

Open-work crestings. Open-work crestings were in use during the entire period concerned, as is shown both by the abundant remains of such ornaments, and by the frequent occurrence of a groove on the top of the pedimental simae, designed for the fastening of a cresting; this method of application apparently prevailed in Period III (cf. pp. CLXXXIX f.).

Apart from a number of late specimens there appear in Etruria and Latium during this period two standard types of cresting. The most common of these types seems to trace its origin from archaic crestings such as No. I: 11 from the site of Sassi Caduti at Civita Castellana (Pl. 39: 129, p. 113). A cresting of this type consists of an open-work pattern composed of a row of alternate whirligigs and figures-of-eight enclosed above and below by arches, the upper of which carry a series of erect palmettes. This kind of cresting was in use from the IV century to the end of the period; specimens have been found at Veii,² Caere (No. IV: 2, pp. 54 f., Pl. 19: 60, No. IV: 3, p. 55), Civita Castellana (Lo Scasato, No. III: 5, p. 138, Pl. 54: 173), Orvieto (Sporadic Finds, Nos. III: 5, III: 6, p. 202, Fig. 31: F), Luni (No. 5, p. 294), Todi (No. 4, p. 318), Chieti (No. 3, p. 323), Segni (No. II: 7, p. 403, No. III: 5, p. 405, Pl. 125: 440), Lanuvium (No. II: 26, p. 432), Ardea (Acropolis, No. II: 4, p. 441, No. IV: 2, p. 445; Casalinaccio, No. II: 3, p. 449, No. IV: 2, p. 451), and Minturno (Republican forum, Nos. I: 2, II: 2, pp. 480 f.). A late variant of the fundamental type is the cresting No. III: 8 from Lanuvium (p. 434, Pl. 133: 464), which, instead of whirligigs, has a row of closed fields with rosettes. The

¹ Koch, *DC*, pp. 82 ff., pls. XXV: 2—4, XXVI: 1—6.

² From the temple in the Contrada Portonaccio; still unpublished.

cresting from Talamone (No. 9, p. 235, Pl. 82: 285) may be regarded as another, very much degenerated, variety of the type. The cresting from Caere is unique in having at its top a winged female figure moulded in one with it.

The other main type of cresting consists of a complicated maeander pattern in open-work, including solid squares with diagonal star rosettes, and surmounted by a perforated single guilloche and palmettes. This type of cresting, which recalls the Ionic maeander pattern common in the archaic period (pp. CXL f., CXLVII, CCV), was in use especially in the III—I centuries B. C.; specimens have come to light at Civita Castellana (Celle, No. III: 4, p. 93; Lo Scasato, No. IV: 5, p. 143), Luni (No. 4, p. 294, Pl. 95: 341), Fiesole (No. 5, p. 311), Alatri (No. 6, pp. 392 f., Pl. 119: 422), Segni (No. II: 6, p. 403), Lanuvium (No. III: 7, p. 434), and Ardea (Acropolis, No. IV: 4, p. 445; Casalinnaccio, Nos. III: 1, III: 2, p. 450); the last-mentioned site has also yielded a variant (Acropolis, No. IV: 3, p. 445; Casalinnaccio, No. II: 4, p. 449).

To the types described are to be added some quite late ones. A cresting from Lanuvium (No. III: 9, p. 434, Pl. 133: 466, 467) has an old-fashioned form, comparable to the archaic cresting from Civita Castellana mentioned above (Sassi Caduti, No. I: 11, Pl. 39: 129), but the form of the palmettes, and still more the clay and execution, attest its late date. A cresting of complicated form typical of the last century B. C. is No. III: 10 from Lanuvium (pp. 434 f., Pl. 133: 468); this type appears very similar at Tarquinia (No. III: 1, p. 72, Pl. 22: 76) and Ardea (Casalinnaccio, No. IV: 3, p. 451). Another type, characteristic of the taste at the end of our period, is No. III: 11 from Lanuvium (p. 435, Pl. 133: 465), which has a somewhat simpler parallel in Rome (Largo Argentina, pp. 349 f.). All these crestings, together with two specimens from Civita Castellana (Sassi Caduti, Nos. III: 8, III: 9, pp. 120 f.), have parallels among the terracotta ornaments of the early Imperial epoch.¹

In Campania the use of crestings is recorded only by a fragment of a specimen of the first-mentioned type, with whirligigs and figures-of-eight, from Bovianum vetus,² and by two peculiar types from Capua, decorated with female heads set in a fancy flower or foliage pattern.³

Acroteria. The *central acroteria* of the present period belong to three different types: gorgoneia, full figures, and palmettes. The first type, consisting of a gorgon's mask in relief, is derived from the archaic type mentioned above (pp. CXCIII f.). While in the previous period the type seems to have been peculiar to Campania, in the present one it is found especially in Etruria and Latium: specimens of different date and style have been found at Velletri (No. II: 1, pp. 415 f., Pl. 129: 452), Civita Castellana (Lo Scasato, No. I: 33, p. 134, Pl. 51: 161), Orvieto (Belvedere, No. II: 29, pp. 178 f., Pl. 68: 219; Cannicella, No. II: 2, p. 189, Pl. 71: 236), and Norba (Temple of Juno Lucina, No. 8, p. 389, Pl. 117: 417). Most of these gorgoneia were applied to the end of a semi-circular cover-tile and thus served as ridge-antefixes; the specimens from Orvieto, however, seem to have been detached slabs inserted between the two uppermost terminal tiles of the pedimental sima. Ridge-antefixes of the same type as the Latin and Faliscan specimens, but with a female bust

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There is a considerable number of terracotta figures which may be regarded with more or less probability as central acroteria: a female torso from Caere (No. IV: 8, p. 58, Pl. 19: 61), the lower part of a statue of Mercury from Civita Castellana (Sassi Caduti, No. II: 1, p. 117, Pl. 44: 143), the fragmentary figure of a harpy carrying away two youths from Orvieto (Sporadic Finds, No. III: 1, p. 200, Pl. 76: 258), and three figures of Victory, one from Fabrica di Roma (p. 152, Pl. 56: 185) and two from Minturno (Republican forum, No. II: 8, pp. 482 f.; Temple of Dea Marica, No. II: 2, p. 492). The figure from the forum of Minturnae was fitted to a ridge-tile; as to the other figures, nothing can be said with certainty about the manner in which they were supported, since the lower parts of them are missing. It is even doubtful whether they all really served as acroteria. The presence of nail-holes in some of them seems to speak against such a function, but is hardly decisive, for the holes may also have been used for metal struts, and the nature and attitude of the figures are suitable for acroteria.

The third type of central acroterion is represented by the graceful open-work palmette from the Contrada Lo Scasato, Civita Castellana (No. III: 1, p. 136, Pl. 52: 168), by another specimen from Talamone (No. 5, p. 234), and by fragments from Orvieto (Belvedere, No. II: 31, p. 179) and Ardea (Casalinaccio, No. II: 5, p. 449). Compared with the palmette acroterion from Satricum described above (pp. CXC VII f.) the palmettes from Civita Castellana and Talamone show an advanced form, the former having petals of alternately lobate and lanceolate shape, with raised tongues or ribs along the middle, the latter having flame-like petals curved strongly inwards. None of these acroteria shows in what manner they were attached to the roof.

The *lateral acroteria* appear mostly in the form of human or animal figures modelled in high relief against the vertical front of the pedimental sima — except for a ram's head from Civita Castellana (Lo Scasato, No. I: 35, p. 135, Pl. 51: 162) which is modelled in the round and may have served as an end-piece of the kind used in the previous period (p. CXC II). The most common type of lateral acroterion is that of a coiling sea-monster, which seems to have been regular with the L-bent simae described above (p. CCXXIV); specimens have come to light at Orvieto (Via S. Leonardo, No. I: 8, pp. 162 f., Pl. 62: 199; Vigna Grande, No. 3, p. 187; cf. Sporadic Finds, No. III: 4, p. 201), Talamone (No. 6, p. 234), and Perugia (No. III: 1, p. 263). Similar acroteria were however also applied to simae of the strigilated type, as is shown by sima No. IV: 1 from Caere (pp. 53 f., Pl. 19: 60).

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There are several fragments of pedimental simae with figures in high relief — cf. the figures of two panthers from Bettona (No. 1, p. 265, Pl. 88: 315), the figure of Scylla from Chiusi (No. II: 12, p. 259, Pl. 86: 308) and a similar relief from Talamone (No. 7, p. 234),

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cresting from Talamone (No. 9, p. 235, Pl. 82: 285) may be regarded as another, very much degenerated, variety of the type. The cresting from Caere is unique in having at its top a winged female figure moulded in one with it.

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¹ Koch, *DC*, p. 76, fig. 85, pl. XXII: 3.

the torus of a sima from Rome, with traces of horses' hooves upon it (Sporadic Finds, No. II: 5, p. 366), and a chariot scene from Velletri (No. III: 1, p. 416). Most of these fragments, however, seem to have belonged to figured simae of the kind spoken of above (pp. CLXXXVII f.), rather than to ordinary acroteria.

Fragments of wings found at the Belvedere temple at Orvieto (No. II: 30, p. 179) suggest the use of acroteria in the form of sphinxes or griffins.

Antefixes. Most of the types of antefixes developed in the previous period continued to be in use during the present one. We thus find antefixes in the form of heads with or without framing elements; whole figures or groups of figures rising free or, in a few cases, applied to a background; and, in later Hellenistic times, palmette and lion's-head antefixes. While, however, in the foregoing period antefixes modelled entirely by hand were extremely rare, and free-hand retouching was used sparingly to bring variation into a series of antefixes derived from a limited number of moulds (cf. p. CLXXXV), in the present period we find a considerable number of antefixes modelled individually without the help of moulds. These are especially antefixes in the form of whole figures or groups of figures rising without background above the cover-tiles. A particularly fine series of such antefixes has come to light in the Contrada Lo Scasato at Civita Castellana (Nos. I: 11—I: 32, pp. 131 ff., Pls. 49: 154—157, 50: 158, 159). These figures, which are contemporary with the fine pediment sculptures from the same site, probably represented mythological scenes or personalities, as is suggested by the presence of a figure of Mercury (No. I: 14) and another which perhaps represented Diana (No. I: 11); the figures in general are however too fragmentary to permit a closer interpretation. Another series of antefixes of the same type, but of a different style, pointing to a later date, has come to light at Bolsena (Nos. II: 1—II: 7, pp. 208 ff., Pl. 78: 266—268); the figures of Minerva and of a beheaded woman suggest a representation of the Medusa myth, but the other personages present, whose names are inscribed on the antefix bases, are not identifiable with Greek characters. The practice of indicating in writing the names of the figures represented by the antefixes is also known from a fragmentary antefix from Arezzo (No. VIII: 8, pp. 277 f.). Isolated specimens, more or less fragmentary, of antefixes of the type concerned have further come to light at Civita Castellana (Vignale, Smaller Temple, No. II: 1, pp. 101 f., Pl. 33: 115; Sassi Caduti, Nos II: 3 and II: 4, pp. 117 f.), Arezzo (Nos. IV: 1, IV: 2, p. 274, Pl. 91: 328), Rome (Palatine, No. II: 1, p. 330; Forum Romanum, No. II: 1, p. 334, Pl. 106: 380; Esquiline, No. II: 3, p. 346, Pl. 106: 381), and Palestrina (No. IV: 5, p. 378, Pl. 116: 412).

In addition to these specimens there is also a great number of antefixes representing whole figures or groups of figures made with the aid of moulds. These antefixes are in general late in date and often of poor workmanship. The ancient motive of a silen and a maenad is represented by a number of fragments of antefixes from Lanuvium (Nos. II: 5, II: 6, p. 428); a kindred motive — a silen carrying a cupid on his back — is shown by an antefix of uncertain provenance in the Vatican (No. III: 3, p. 510, Pl. 159: 546). A favourite motive in Hellenistic times was that of a winged, male or female figure (genius, satyr, harpy) playing on some musical instrument — syrinx, double pipe, or cithara. Such antefixes, all of a late date, have come to light at Luni (Nos. 6 and 7, pp. 294 f., Pl. 97: 349, 351), Ardea (Acropolis, No. III: 4, p. 444), and Minturno (Republican forum,

Nos. II: 5, II: 6, pp. 481 f.); to these may be added some specimens of uncertain provenance (Nos. III: 4—III: 7, pp. 510 f., Pl. 159: 544, 545) and, probably, a fragmentary figure from Capua.¹ Other antefixes of late date represent winged female figures carrying big vases; examples have come to light at Cumae,² Capua,³ and Chiusi (No. II: 10, p. 259). Other antefixes to be mentioned in this connexion are No. III: 1 from Segni (p. 404, Pl. 124: 437) and No. III: 6 from the acropolis of Ardea (p. 444), which are derived from the same mould; an antefix representing a nereid and a sea-monster from Civita Castellana (Sassi Caduti, No. III: 10, p. 121, Pl. 45: 148); and an antefix from Capua⁴ representing a winged female figure in a position recalling one of the *πρότνια θηρῶν* types to be spoken of presently. A solitary motive is that of a squatting dwarf or cupid, represented by antefixes from Chiusi (No. II: 9, p. 259) and Arezzo (Nos. VI: 1, IX: 16, pp. 275, 281, Pl. 92: 329).

One of the most popular motives for antefixal decoration was the so-called Persian Artemis or *πρότνια θηρῶν* which, however, seems not to have been used for the purpose in Etruria and Latium before the IV century B. C., although antefixes representing the Mistress of Animals appear in Campania at a very early date (cf. pp. CXXXVIII and CLXXXII f.). Most of the *πρότνια θηρῶν* antefixes from Etruria and Latium are of late date, belonging to the III—I centuries B. C. They may be classified in two categories, according to the manner in which the goddess is represented.⁵

The antefixes of Category I are clearly archaistic and perhaps derived from a supposititious archaic type (cf. p. CLXXXIII). The goddess stands facing but with her legs in profile to the right; she wears a long chiton with apophytoma, forming swallow-tail folds; she has a polos on her head and three pairs of wings: two large, recurved ones rising from her shoulders, two somewhat smaller ones issuing from her waist, and two small ones attached to her ankles; on the middle pair of wings stand two rampant lions, turned wholly towards the goddess and resting one forepaw against her breast, while the other is grasped by her hand. Antefixes of this type have come to light at Luni (No. 8, p. 295, Pl. 97: 352), Rome (Palatine, No. II: 3, p. 330; Via S. Susanna, p. 327, note 2; Largo Argentina, p. 349; Sporadic Finds, No. II: 3, p. 366), Palestrina (No. IV: 2, p. 377), Nemi (No. 1, p. 382, Pl. 117: 414), Norba (Small acropolis, No. 1, pp. 385 f.; Temple of Diana, No. 5, p. 387; Temple of Juno Lucina, p. 388), Segni (No. II: 1, p. 402, Pl. 123: 432—434), Lanuvium (No. III: 4, p. 433), Ardea (Acropolis, No. II: 7, p. 442, Pl. 135: 475; No. IV: 5, p. 445, Pl. 135: 476; Casaliniaccio, No. II: 6, p. 449); to these is to be added a specimen of uncertain provenance (No. II: 7, pp. 507 f., Pl. 159: 541) and a fragment from Capua.⁶ A variant of this type, from Segni (No. II: 3, pp. 402 f., Pl. 123: 435), shows the goddess holding two stags; another variant is presented by antefixes from Bologna (No. 1, p. 312, Pl. 102: 366), in which the middle pair of wings is transformed into two large leaves.⁷

¹ Koch, *DC*, p. 68, pl. XVII: 2.

² Koch, *DC*, p. 17, pl. I: 2.

³ Koch, *DC*, p. 68, fig. 77.

⁴ Koch, *DC*, p. 68, pl. XVI: 3.

⁵ Cf. Laumonier, *REA*, 23, 1921, pp. 273 ff.; Van Buren, *REA*, 24, 1922, pp. 93 ff. There is no reason to consider an antefix of uncertain provenance in the Museo di Villa Giulia (No. III: 1, p. 510, Pl.

159: 543) as forming a third category, for the antefix has all main features in common with those of the second category, and is not »a late adaption of Category I.»

⁶ Koch, *DC*, p. 67, pl. XV: 5.

⁷ This transformation has several parallels in late Etruscan art: cf., e.g., an ash-urn reproduced in Galli, *Perugia, Il Museo funerario del Palazzo*

The antefixes of Category II represent the goddess standing wholly to front, clad in a long chiton with apoxygma girt at the waist or below the breasts; she has a polus on her head, and two large wings, half-spread and lowered, issue from her shoulders; her arms are lowered, and in either hand she holds the forepaw of a rampant feline animal — lion, panther, or pantheress — which stands on the base of the antefix. The style is generally classicistic. Antefixes of this type have come to light at Caere (No. V: 4, p. 61, Pl. 21: 71), Civita Castellana (Lo Scasato, No. III: 2 b, p. 137, Pl. 53: 170), S. Maria di Faleri (p. 149), Rome (Largo Argentina, p. 349), Palestrina (No. IV: 3, p. 377), Norba (Small acropolis, No. 1, pp. 385 f.; Temple of Juno Lucina, p. 388), Alatri (Nos. 3, 4, p. 392, Pl. 118: 419, 420), Lanuvium (No. III: 4, p. 433), Ardea (Acropolis, No. II: 8, p. 442, Pl. 135: 477; No. III: 3, p. 444; Casalinnaccio, No. II: 7, p. 449), and Minturno (Republican forum, Nos. II: 3, III: 2, pp. 481, 483). To these antefixes are to be added two specimens of uncertain provenance (Nos. III: 1, III: 2, p. 510, Pl. 159: 542, 543), the former of which differs from the general type in having no polus. There are also other variants: one from Chieti (No. 1, p. 323) shows the lions rearing up to lick the goddess's hands; another from Ardea (Acropolis, No. IV: 6, p. 445) shows the goddess holding a grape-cluster in either hand, from which the animals seem to be eating; another antefix from Ardea (p. 452, Pl. 136: 482) shows the goddess with a mural crown and two ape-like »lions» licking her hands.¹

Not to be included in the two categories are two fragments from Capua,² which are typologically descended from the archaic *πότνια θηρῶν* antefixes from the site, spoken of above (pp. CLXXXII f.).

As a counterpart to the *πότνια θηρῶν* antefixes there appears sometimes a winged and bearded male figure wearing a Phrygian cap and a short chiton girt at the waist³; his legs are sometimes bare, sometimes encased in loose trousers. Antefixes of this type have come to light at Civita Castellana (Lo Scasato, No. III: 2 a, p. 137, Pl. 53: 169), Palestrina (No. IV: 4, p. 377, Pl. 116: 410), and Capua.⁴ The figure always stands facing, with half-spread, lowered wings attached to the shoulders; at Palestrina he holds two rampant lions by the mane, which rest on the base of the antefix; at Civita Castellana he holds two torches; and at Capua two thymiateria. A fragmentary antefix from Calvi⁵ represents a contamination of the male and the female divinity, showing a female figure in short chiton and loose leggings, flanked by two rampant feline animals.

Antefixes in the form of a figure motive in relief modelled against the semi-circular, tongue-pattern-framed end-piece of a cover-tile — a type common in Campania in archaic times (cf. p. CLXXVIII) — were in use in this region also in later times, as is shown by two types of antefix from Capua, representing a seated winged sphinx and a galloping

all'Ipogeo dei Volumni, p. 95, fig. 58; and bronze appliqués: *BA*, 14, 1920, pp. 37 ff., figs. 1, 2; Giglioli, *AE*, pl. CCCXV: 2.

¹ A specimen of degenerate type, from Bovianum vetus, is in the Naples museum; unpublished.

² Koch, *DC*, pp. 66 f., fig. 76, pl. XV: 4.

³ Like the *πότνια θηρῶν*, her male counterpart is also

of remote Oriental origin, and usually appears as *πότνιος θηρῶν*; cf., e. g., the knife-handle from Gebel el-'Arak: *Journal of Egyptian Archaeology*, 5, pl. XXXII; and the ivory plaques from Sparta reproduced in *Artemis Orthia*, pls. XCIX: 1, 2, CLX: 2.

⁴ Koch, *DC*, pp. 67 f., pl. XVI: 1.

⁵ Koch, *DC*, p. 98, fig. 127, pl. XXXI: 3.

rider respectively.¹ This type is not known in Etruria and Latium during the period concerned.

The most numerous class of antefixes is, in this as in the previous period, the head antefixes, and among these the silens' and maenads' heads are by far the most abundant. The great number of such heads allows us to follow the development of the two types: from silens with staring look and stylized beard recalling Greek V-century prototypes, such as certain antefixes from Tarquinia (No. II: 2, p. 69, Pl. 23: 81), Orvieto (Via S. Leonardo, No. I: 6, p. 162, Pl. 62: 201; Belvedere, No. II: 32, p. 179, Pl. 68: 220), and Chiusi (No. I: 7, p. 256, Pl. 87: 310), to silenic heads with a good-humoured expression and beard of plastic locks, attesting influence of Greek IV-century and Hellenistic art, such as antefixes from Tarquinia (No. II: 4, p. 69, Pl. 23: 83), Civita Castellana (Celle, No. III: 1, p. 92, Pl. 27: 97; Vignale, Smaller Temple, Nos. II: 2, II: 4, p. 102, Pl. 34: 116, 118), Orvieto (Belvedere, Nos. II: 33—II: 35, p. 180, Pls. 68: 222, 223, 69: 225), and Rome (Esquiline, No. II: 1, pp. 345 f., Pl. 107: 384); and similarly we may follow the development from maenads' heads with rigid features and stylized hair reminiscent of Greek V-century art, such as antefixes from Tarquinia (No. II: 3, p. 69, Pl. 23: 79), Civita Castellana (Vignale, Larger Temple, Nos. II: 6, II: 8, pp. 98 f., Pl. 30: 106, 107), Orvieto (Via S. Leonardo, No. I: 7, p. 162, Pl. 62: 202; Belvedere, No. II: 36, pp. 180 f., Pl. 68: 221; Sporadic Finds, No. III: 2, p. 201, Pl. 76: 259), and Chiusi (Nos. I: 3, I: 4, I: 6, pp. 255 f., Pl. 86: 304—306), to renderings with full, soft features and silky hair, as is shown, e. g., by antefixes from Tarquinia (No. II: 5, pp. 69 f., Pl. 23: 82) and Civita Castellana (Celle, No. III: 2, p. 92, Pl. 27: 98; Vignale, Smaller Temple, No. II: 6, p. 103, Pl. 34: 119). The silenic heads vary considerably among themselves with regard to countenance and accessories, and sometimes very individualistic renderings occur, such as the bibulous silen from Caere (No. IV: 4, pp. 55 f., Pl. 20: 64), the grotesque face from the same site (No. IV: 5, p. 56, Pl. 20: 65), and the bald-headed type from Civita Castellana (Vignale, Smaller Temple, No. II: 2, p. 102, Pl. 34: 116; Lo Scasato, No. II: 2, p. 136). The silen's head is usually crowned by a wreath of leaves and berry-clusters, which is sometimes wound crosswise with ribbons. Not seldom the skin of a feline animal is knotted by the forepaws round his neck, and sometimes the upper part of a lion's head covers his crown, imparting to him a resemblance to Heracles (cf. Pls. 34: 118, 35: 121, 44: 145, 51: 164, 69: 225).² The maenads are more stereotype, having as a rule parted hair reaching to the shoulders, a diadem usually adorned with rosettes or with rows of pearls, necklace with or without bullae or other pendants, and ear-rings of different types; conspicuous among the latter are the large ones shown by antefixes Nos. IV: 6 and IV: 7 from Caere (pp. 57 f., Pl. 20: 66, 67), which may be paralleled with real specimens.³

The silen's and maenad's head antefixes are usually framed by shells or other ornaments. Frameless specimens are rare; we may cite, however, a silen's head from Rome

¹ Koch, *DC*, p. 51, pl. XI: 6, 7.

² A silen equipped à la Heracles is shown already by the archaic antefix No. II: 13 from Caere (pp. 34 f., Pl. 10: 33, and p. CLXXIX). Cf. Gerhard-Körte, *ES*, I, pls. LXIX, CII, and CV.

³ Cf. Marshall, *Catalogue of Jewellery*, pl. XLIV; Giglioli, *AE*, pl. CCCLXXIV: 1—4. Similar ear-rings are reproduced in the Tomba degli Scudi at Tarquinia: Weege, *EM*, pl. 52. Cf. also two terracotta busts in Hamburg: *AA*, 1917, p. 91, figs. 16, 17. For the type cf. Ducati, *SAE*, pp. 331 f.

(Esquiline, No. II: 1, pp. 345 f., Pl. 107: 384), another silenic head from Palestrina (No. IV: 1, p. 377, Pl. 116: 409), and some late specimens from Capua.¹ Sometimes the heads are surrounded by leaves, rosettes, and berry-clusters, as is shown by a silen's head from Caere (No. V: 2, p. 61, Pl. 21: 69) which occurs identical at Lanuvium (No. II: 1, p. 427), by a silen's and a maenad's head from Ostia (Nos. 1 and 2, p. 369, Pl. 113: 400, 401), and by a maenad's head from Capua.²

Of real shells there are two main types, the strigilated ones and those decorated with a floral design. The strigilated shell, so common in the previous period (cf. pp. CLXX ff.), survives in the present one until a very late date, as is shown by a number of antefixes from Caere (No. VI: A: 1, p. 63, Pl. 21: 72), Civita Castellana (Celle, Nos. II: 5, II: 6, pp. 90 f., Pl. 27: 96; Vignale, Larger Temple, Nos. II: 5—II: 8, pp. 97 f., Pl. 30: 106, 107; Smaller Temple, Nos. II: 2, II: 3, p. 102, Pl. 34: 116, 117), Talamone (No. 18, p. 236, Pl. 83: 292), Chiusi (No. I: 4, p. 255, Pl. 86: 304), and by three antefixes of uncertain provenance (Nos. II: 3—II: 5, pp. 506 f., Pl. 158: 538, 540). The strigils are regularly concave, as in the archaic specimens, but additional ornaments in the form of knobs are introduced between their ends; one antefix from Civita Castellana (Celle, No. II: 5) has a raised, lobate tongue in the middle of each strigil.

More common than the strigilated shell is however in the present period the one adorned with a floral pattern. This type of shell appears already in the previous period, as is shown by the fine antefixes Nos. III: 7 and III: 8 from Caere (pp. 49 f., Pl. 17: 52, 53, and p. CLXXIV). These antefixes are the prototypes, as far as the shells are concerned, of the IV/III-century antefixes already mentioned (Caere, Nos. IV: 4—IV: 6, pp. 55 ff., Pl. 20: 64—66), which perhaps succeeded them on the same temple; the shell form a continuous vaulting decorated with lotuses alternating with palmettes springing from pairs of volutes issuing from the lotuses; there is no arching element round the heads. More common is a pattern of palmettes and lotuses rising from a series of S-spirals which sometimes branch off from the volutes of the torus surrounding the head. Such a pattern is shown by antefixes from Tarquinia (No. II: 1, p. 68, Pl. 23: 84), Civita Castellana (Vignale Smaller Temple, Nos. II: 4, II: 6, pp. 102 f., Pl. 34: 118, 119; Sassi Caduti, Nos. II: 5, II: 6, p. 118, Pl. 44: 145; Lo Scasato, Nos. II: 3, II: 4, p. 136), and Orvieto (Campo della Fiera, Nos. II: 1, II: 2, p. 193, Pl. 72: 244). The most common shell design is composed of palmettes rising from branching S-spirals and enclosed by arching ribbons ending in small volutes meeting in pairs from which roses grow out, instead of lotuses; the edge of the shell follows the arches, assuming a five-lobed form; the arching element surrounding the head is regularly double, consisting of an inner concave band and an outer torus, both ending in volutes. Antefixes of this type have come to light at Tarquinia (Nos. II: 2, II: 3, p. 69, Pl. 23: 79, 81), Orvieto (Via S. Leonardo, Nos. I: 6, I: 7, p. 162, Pl. 62: 201, 202; Belvedere, Nos. II: 32—II: 34, II: 36, and probably II: 37, pp. 179 f., Pl. 68: 220—224; Cannicella, Nos. II: 5, II: 6, p. 190, Pl. 71: 237, 238; Sporadic Finds, No. III: 2, p. 201, Pl. 76: 259), Chiusi (No. II: 4, p. 258, Pl. 87: 309), and Perugia (Nos. II: 1, II: 2, II: 4, pp. 262 f., Pl. 88: 311); to these are to be added three specimens of uncertain provenance, all identical with Orvieto types (Nos. II: 2, II: 6, pp. 506 f., Pl. 158: 537, 539, 540).

¹ Koch, *DC*, pp. 68 ff., pls. XVII: 3, 5—8, XIX: 2—6. ² Koch, *DC*, p. 46, pl. IX: 5.

In addition to these standard schemes there are to be noted some unorthodox shell patterns: an antefix from Caere (No. IV: 7, p. 58, Pl. 20: 67), in which the female head is surrounded by a chain of lotuses and ivy-leaves, with a berry-cluster at the top; a series of antefixes from Tarquinia (Nos. II: 4, II: 5, pp. 69 f., Pl. 23: 82, 83), the shells of which are decorated with naturalistic sprays of flowers; another series from Civita Castellana (Celle, Nos. III: 1, III: 2, p. 92, Pl. 27: 97, 98), where the shells are adorned with large leaves and buds; a mould from Orvieto (Sporadic Finds, No. IV: 4, p. 203, Pl. 73: 249), showing a beautiful female head surrounded by holly-leaves; and some late and badly made antefixes from the same site (Via S. Leonardo, No. II: 1, pp. 163 f.; Vigna Grande, No. 5, pp. 187 f., Pl. 73: 247), showing a head covered by a Phrygian cap and surrounded by a shell adorned with a rich flower-and-foliage pattern. A female head covered by a Phrygian cap also occurs in a number of antefixes from Civita Castellana (Lo Scasato, No. IV: 3, p. 143) and Orvieto (Belvedere, No. II: 38, p. 181, Pl. 69: 226; Cannicella, No. II: 7, p. 190; Campo della Fiera, No. II: 6, p. 194), which are characterized by an unusual shell, plate-like, consisting of an inner, deeper part, and an outer, shallower part, the latter decorated with a palmette-and-lotus chain. At Civita Castellana the antefixes of this type have a male counterpart, consisting of a silen's head wearing a lion's hide and surrounded by a similar shell (Lo Scasato, No. IV: 2, p. 143, Pl. 51: 164). A plate-like shell of different type is shown by antefixes No. II: 1 from Vulci (p. 216, Pl. 79: 273).

In Hellenistic times the bearded silen is sometimes replaced by a young, beardless satyr; these antefixes are always without shell. Specimens have come to light at Caere (Nos. VI: B: 1, VI: B: 2, p. 63, Pl. 21: 74), Arezzo (No. VI: 2, p. 275), Rome (Largo Argentina, p. 349), and Norba (Temple of Juno Lucina, No. 10, p. 389, Pl. 117: 416); at the last-mentioned place the satyr has a female counterpart (No. 9, p. 389, Pl. 117: 418).

Antefixes of a unique type have come to light at the sanctuary of Diana at Nemi; they represent, within a pointed triangular frame, the bust of Diana with bow and quiver, or the bust of a young girl (Nos. 2, 3, pp. 382 f., Pl. 117: 413, 415). In this connexion may be mentioned some late antefixes representing the helmeted head of Minerva, from Talamone (No. 19, p. 236, Pl. 83: 290), Montalcino (No. 2, p. 251), and Chiusi (No. II: 7, p. 258).

In the later part of the period (II—I centuries B.C.) the gorgoneion reappears as antefixal decoration; cf. specimens from Civita Castellana (Sassi Caduti, No. III: 11, p. 121) and Lanuvium (Nos. III: 1 and perhaps III: 3, pp. 432 f.). Among later antefixes are also two specimens in the shape of a lion's head, from Populonia (No. II: 1, p. 247) and Chiusi (No. II: 11, p. 259, Pl. 87: 312), which perhaps betray influence from the gorgoneion type.

Another late type of antefix is that consisting of a single erect palmette; such antefixes have come to light at Caere (No. V: 5, p. 61), Civita Castellana (Sassi Caduti, III: 12, p. 121), Talamone (No. 20, p. 236), Luni (No. 9, p. 295, Pl. 97: 354), Cascia (No. 7, p. 321), Norba (Temple of Diana, No. 3, p. 387), Ardea (Acropolis, No. IV: 7, p. 446, Pl. 136: 481), Casaliniaccio, No. IV: 4, p. 451), and Minturno (Republican forum, No. III: 1, p. 483); from the temple of Dea Marica at Minturno, moreover, come some palmette antefixes (No. II: 3 a—c, pp. 492 f.) which, however, are typologically connected with the archaic antefixes from the temple (pp. CLXVII f.).

Revetment plaques. Of ordinary revetment plaques with ornamental decoration there appears a great number of types and varieties. The archaic scheme of three horizontal fasciae

(pp. CCH ff.) — strigilation, plain fascia, and pattern of floral elements in relief, arranged in a single row and hanging, or in two rows, erect and reversed — survives until the end of the period but undergoes various modifications; witness a number of plaques from Civita Castellana (Vignale, Larger Temple, No. II: 10, p. 99, Pl. 31: 110; Sassi Caduti, No. III: 2, p. 119, Pl. 43: 142), Lanuvium (Nos. II: 16, II: 18, II: 20, II: 22, pp. 429 ff., Pl. 132: 153, 461, 463), Talamone (No. 21, p. 237, Pl. 82: 286), Tarquinia (Nos. II: 9—II: 11, pp. 71 f., Pl. 22: 76, 77), and Minturno (Republican forum, No. II: 7, p. 482). The modifications apply to all parts of the plaques. The plaques from the Contrada Sassi Caduti at Civita Castellana have a main pattern that is copied directly from an earlier type of plaque from the site (No. I: 19, Pl. 43: 141; cf. p. CXXVIII); to this pattern, however, is added a lower border of rosettes, the maeander of the middle fascia is executed in relief, and the strigilation of the earlier plaques is replaced by a cymation with miniature female heads and palmettes in relief. The plaques from Lanuvium retain the strigilation and the flat maeander fascia, but on the lowest fascia different patterns appear: one of them (No. II: 20) has a pattern consisting of two rows of alternate palmettes and lotuses issuing, erect and reversed, from a double row of S-spirals arranged so as to form lyre-shaped ornaments; another plaque (No. II: 18) has below the two upper fasciae a pattern of diagonal palmettes and S-spirals to be discussed below (pp. CCXXXVI f.); and a third plaque (No. II: 16) has another well-known pattern also to be spoken of below (p. CCXXXVI). The plaques from Tarquinia, Talamone, and Minturno retain the strigilation, while the two underlying fasciae are adorned with various designs in relief: the Talamone plaques have on the middle fascia a row of lyre-ornaments in relief similar to those just mentioned, and on the lower fascia a triple series of palmettes and lotuses issuing from pairs of spirals; the plaques from Tarquinia have on the lowest fascia a pattern of lotuses and circumscribed palmettes in two rows, with a series of S-spirals in the middle, and on the middle fascia a row of hanging palmettes and lily-cups, or a series of oblique S-spirals and addorsed palmettes, all in relief; the plaques from Minturno have on the lowest fascia a pattern of palmettes and lotuses similar to that just mentioned, but extremely degenerated, and on the narrow middle fascia are fancy sprays in relief. The plaques from the Vignale plateau at Civita Castellana, finally, retain the plain middle fascia and the scheme of palmettes and lotuses hanging below it in a single row; the top fascia, however, has the form of a cyma decorated with a leaf-and-dart pattern derived from Hellenistic varieties of the Lesbian cymation.¹ This leaf-and-dart cyma appears frequently at the upper border of revetment plaques of all types from about the III century onwards, but never replaces the strigilation entirely. The strigilation in a few cases retains the archaic form, being composed of convex members, but usually consists of concave flutings, which either stop at the vertical flat top edge or project beyond it; in several cases, however, the whole edge is scalloped according to the strigilation.

Apart from the three-fascial plaques described, the revetment plaques of the period concerned are mostly composed of two elements, that is, of a large main field surmounted

¹ Cf. the cymatia of the Tholos at Epidaurus and an anta from the propylon of Ptolemaeus in Samothrace: *KiB*, 5/6, 139: 9, 143: 8.

by a strigilation or leaf-and-dart cyma; sometimes there is also a particular ornamental border below. The lower edge is sometimes straight, sometimes cut out according to the pattern.

As far as the main pattern is concerned we may distinguish among the great number of different ornamental designs three main types or categories.

The patterns of the first type consist of alternate palmettes and lotus-flowers arranged in two rows, upright above, hanging below, with S-spirals in the middle. At the head of the long series of plaques of this type are to be placed those from the temple at the Belvedere, Orvieto (No. II: 44, p. 183, Pl. 70: 230), which present a very neat and chaste pattern: the palmettes have a rounded form, with slightly curved, lanceolate petals, the lotuses are large, with long petals flaring out to the sides and three lanceolate leaves in the middle, and the spirals, arranged in a single, horizontal row, are large and very regular; above the main field is a row of concave strigils. A pattern closely akin to that from Orvieto, but decidedly later in character, is presented by some plaques from Civita Castellana (Lo Scasato, No. III: 13, p. 142, Pl. 54: 177); the pattern appears almost identical at Segni (Nos. II: 12, II: 13, p. 404), Lanuvium (No. II: 24, p. 432), and Ardea (Acropolis, Nos. II: 11, III: 9, IV: 11, pp. 443 ff., Pl. 136: 479; Casalinaccio, No. II: 12, p. 450). These plaques are bordered above by a cyma adorned with small, circumscribed palmettes. Plaques with more or less similar designs have come to light at Talamone (No. 26, p. 238), Arezzo (No. IX: 9, p. 280), and Norba (Small acropolis, No. 3, p. 386). A pattern of more progressive style is presented by the plaques from Tarquinia already mentioned (Nos. II: 9, II: 10, Pl. 22: 76, 77); here the palmettes are arched over by fillets issuing from the row of S-spirals, their petals have either the flame-like form, being curved inwards at the tops, or droop outwards, and the lotuses have stamina. Another richly developed design is shown by some plaques from Caere (No. IV: 10, p. 59, Pl. 19: 62); here, too, the lotuses have stamina, the palmettes have dart-shaped mid-petals and ten drooping side petals each; below is a border of hanging buds, above, a strigilation of early type. Another plaque from Caere (No. IV: 11, pp. 59 f., Pl. 19: 63) has a pattern related to the former, but here the palmette petals are seven only and the lotuses have a diamond leaf instead of stamina; the chief difference, however, is that smaller spirals are introduced, branching off from the S-spirals in a manner giving to the design an appearance of obliqueness. A similar pattern in which, however, the oblique elements are more pronounced, is presented by some plaques from Bolsena (No. I: 4, p. 207, Pl. 77: 263); both series of plaques have a strigilation of convex members. Another variation of the pattern is obtained by placing the S-spirals in a double row, forming lyre-shaped ornaments enclosing various fill-ornaments. A pattern of this kind meets us on the plaques from Lanuvium already referred to (No. II: 20, p. 431, Pl. 132: 463), on a fragment from Talamone (No. 26, p. 238), and on a plaque from Palestrina (No. IV: 7, p. 378, Pl. 116: 411); in the last-mentioned design, however, the lotuses of the lower row are replaced by buds. A third form of variation is presented by the frequently mentioned plaques from Civita Castellana (Sassi Caduti, Nos. I: 19, III: 2, Pl. 43), in which the lotuses of the upper row are replaced by pairs of vertical S-spirals. A kindred pattern is shown by a plaque from Lanuvium (No. II: 21, p. 431, Pl. 132: 462), but here the S-spirals have a more conspicuous place in the

middle of the plaque, with a row of palmettes and lotuses above and below; above the main field is, unusually, a double guilloche in relief.

The second type of main pattern is composed of palmettes arranged in two horizontal rows, upright above, hanging below, linked together, upper to lower, by S-spirals, and surrounded by a continuous serpentine band. This pattern appears already in the V century at Ardea, Segni, and Orvieto (p. CCV) and is thence used during the entire present period; specimens have come to light at Civita Castellana (Lo Scasato, No. III: 9, pp. 140 f., Pl. 53: 171), Talamone (No. 24, p. 237, Pl. 82: 287), Arezzo (No. IX: 8, p. 280), Luni (Nos. 10, 11, p. 295, Pl. 96: 346), Chieti (No. 2, p. 323), Palestrina (No. IV: 6, p. 378), Tusculum (No. 1, p. 380), Norba (Temple of Diana, No. 4, p. 387), Alatri (No. 9, p. 393, Pl. 119: 423), Segni (Nos. I: 13, II: 10, pp. 401 ff.), Lanuvium (Nos. II: 16, III: 14, III: 15, pp. 429 ff., Pls. 132: 459, 133: 469), Ardea (Acropolis, Nos. II: 9, III: 7, IV: 9, IV: 10, pp. 442 ff., Pl. 136: 480; Casalinnaccio, Nos. I: 4, II: 9, II: 10, IV: 5, pp. 448 ff.), and Minturno.¹

These specimens allow us to follow the development and decline of the pattern. The plaques from Civita Castellana still preserve the neatness and regularity typical of the earlier patterns, with palmettes and loops of almost circular form; but the shape of the palmette petals, which are concave with raised central tongues, indicates a further stage of development in comparison with the cordoned petals of the earlier patterns, and so do the S-spirals, which have the form of round fillets instead of flat bands, and the introduction of floral fill-ornaments. In the course of time the palmettes and loops generally assume an elongated form, and the S-spirals often take the shape of thin scrolls; in the plaques from Luni (No. 10) they are transformed into a continuous band. A unique variety is presented by the plaques from Chieti, where the upper loops enclose two small palmettes instead of a large one. Another variety is presented by plaques from Lanuvium already twice referred to (No. II: 16, Pl. 132: 459): in a rich pattern of elongated palmettes, with dart-shaped leaves between tongued petals and various fill-ornaments, every second of the upper palmettes is replaced by a silen's or a maenad's head in alternating order. The main pattern appears in identical form at Ardea (Acropolis, Nos. II: 9, IV: 10, Pl. 136: 480; Casalinnaccio, No. II: 10), but is here combined with a different crowning member, consisting of a cyma with palmette and lotus chain; the discovery at Ardea of two fragmentary heads similar to those of the plaques from Lanuvium suggests the existence also at Ardea of the variety described. Fragments of similar plaques decorated in the same manner have also come to light at Palestrina (No. IV: 6, p. 378). A fragment of a similar plaque of uncertain provenance, with a beautiful and well-preserved maenad's head, is in the possession of the present author (No. II: 8, p. 508, Pl. 160: 550).

The plaques of the third type present a pattern that is in principal contrary to those hitherto described. While the latter, with a few exceptions, are constructed on the basis of horizontal and vertical lines, the former present a pattern directed along the diagonals, being composed of two large, addorsed palmettes placed diagonally across a square field, and of two large S-spirals placed on a line along the cross diagonal; in the spaces between the palmettes and the spirals are fill-ornaments in the form of buds or berries carried by

¹ Fragmentary plaques from the Republican forum, not described in Dr. Johnson's publication and not included in the present Catalogue; cf. *Excavations at Minturnae*, fig. 16 and p. 81.

slender stalks issuing from the palmette bases. Specimens of this type of plaque have come to light at Caere (No. VI: A: 2, p. 63, Pl. 21: 73), Civita Castellana (Celle, No. II: 9, p. 92, Pl. 28: 99; Vignale, Larger Temple, No. II: 11, p. 99; Lo Scasato, No. III: 10, p. 141, Pl. 53: 172), Orvieto (Belvedere, No. II: 45, p. 183, Pl. 70: 231), Talamone (Nos. 22, 23, p. 237, Pl. 82: 287), Populonia (No. II: 3, p. 248), Bettona (No. 3, pp. 265 f., Pl. 88: 316), Arezzo (No. IX: 4, p. 279), Luni (Nos. 12, 13, 14, pp. 295 f., Pls. 95: 343, 96: 347, 348), Fiesole (Nos. 6, 7, p. 311), Cascia (Nos. 2, 4, p. 321), Rome (Palatine, No. II: 4, p. 330), Ostia (No. 3, p. 269), Alatri (No. 10, p. 393, Pl. 118: 421), Segni (No. II: 11, p. 404), Velletri (No. III: 2, p. 416), Lanuvium (Nos. II: 18, II: 19, p. 430, Pl. 132: 461), Ardea (Acropolis, Nos. II: 10, III: 8, IV: 12, pp. 443 ff.; Casalinnaccio, Nos. II: 11, IV: 6, pp. 449 ff.), and Minturno (Republican forum, Nos. I: 3, II: 4, pp. 480 f.).

A diagonal pattern was introduced into the repertory of Etrusco-Italic architectural terracotta ornaments already in the early V century B. C., as is shown by some eaves-tiles from Orvieto decorated with a continuous frieze of oblique S-spirals and addorsed palmettes (p. CLVI); this pattern also occurs on revetment plaques from Orvieto and Tarquinia (p. CCV). It is only from the IV century onwards, however, with the introduction of the design here concerned, that a pattern of this kind is allowed to occupy the main field of revetment plaques which, like the present ones, were apparently used to decorate one of the principal members of the wooden temple superstructure (p. CCXL). The present pattern, moreover, in which the chief elements are directed along both diagonals, changing position on every second plaque (Pl. 132: 461), while subordinate floral elements are introduced into the spaces, represents in comparison with the earlier oblique design a further step in the development from the traditional, strictly symmetrical patterns dominated by horizontals and verticals to the naturalistic, florid designs favoured in the later part of the present period (pp. CCXXXIX f.).

The pattern, which seems to have had no analogy among Greek ornaments, was perhaps created by Italic bronze-smiths — it appears on a late V century situla from Offida in Picenum.¹ In the architectural terracotta decoration it first appears at Orvieto (Belvedere, No. II: 45); here the palmettes have lanceolate, almost straight petals, and the fill ornaments have the form of three berries; the plaques have a strigilation above and are finished off straight below, without any particular border. The plaques from Civita Castellana have palmettes with elegantly curved, lanceolate petals, and fill ornaments in the form of berries or buds with berries; the plaques from the Celle temple have a strigilation and no lower border, while those from Lo Scasato have a leaf-and-dart cyma and a lower border of small palmettes and discs below a row of S-spirals. In the later plaques such a border is usual, and either composed of discs, palmettes and discs with S-spirals, or palmettes and buds hanging from S-spirals or from interlaced arches. In these plaques, however, the pattern often degenerates and loses the clear, regular and stylized appearance characteristic of the earlier plaques; the palmette petals droop, the fill-ornaments in the form of buds or rosettes are rendered naturalistically, and the S-spirals are often placed unsymmetrically, as on the plaques from Caere and Talamone.

¹ Walters, *Select Bronzes in the British Museum*, pl. 36; Ducati, *SAE*, p. 326, fig. 366; Giglioli, *AE*, on late Etruscan ash-urns; cf. Pryce, *Catalogue of Sculpture in the British Museum*, I: II, pp. 200 f., pl. CCXXV: 1. The pattern also occurs occasionally fig. 56.

There remains to be discussed a considerable number of plaques decorated with various patterns which are all different from the standard ones described, although some of them have features in common with these.

Some plaques from Civita Castellana (Celle, No. II: 10, p. 92, Pl. 28: 100) present a unique pattern of palmettes of two types — with flame-like and lanceolate petals — arranged in alternating order round a knob in the centre of the field, and connected by S-spirals; the diagonal position of the corner palmettes, however, and the bud-carrying sprays issuing from their bases, recall the standard pattern last described.

A more complicated pattern is shown by some fragmentary plaques from Orvieto (Via S. Leonardo, No. I: 11, p. 163; Belvedere, No. II: 46, pp. 183 f., Pl. 70: 231) and Chiusi (No. II: 14, p. 260); the pattern is composed of lotus-flowers and addorsed palmettes connected by slender S-stems branching from and into each other so as to form a sort of network surrounding the floral elements.

Still more intricate designs, consisting of oblique, branching S-spirals combined with palmettes, lotuses, and roses, appear on plaques from Orvieto (Belvedere, No. II: 47, p. 184, Pl. 70: 232), Talamone (No. 25, pp. 237 f., Pl. 82: 288), and Volterra (No. 5, p. 250, Pl. 85: 299; cf. also No. 6, Pl. 85: 300).

Another type of plaque from Orvieto (Belvedere, No. II: 48, p. 184) has a main field decorated with alternate palmettes and lotuses arranged in two rows, upright above, hanging below, the palmettes of the upper row being connected with those of the lower by long S-spirals set zigzag-fashion, while the lotuses are linked together in the same manner by slender stems crossing the spirals so as to form lozenge-shaped spaces including stars and rosettes; this pattern, which recalls that of an archaic plaque from Rome (Sporadic Finds, No. I: 5, pp. 364 f., Pl. 109: 389; cf. p. CCIV), is bounded above by a strigilation, and below by a border evidently copied from archaic plaques of a type spoken of above (pp. CCIII f.). The pattern both of the main field and of the border returns almost identical on a series of plaques from Bolsena (No. I: 3, p. 206, Pl. 77: 262), save that the border is here reversed and placed above the main pattern, which lacks the lower row of palmettes and lotuses, and has no bottom edging.

The reversed top border of the plaques from Bolsena connects them with a series of peculiar revetment plaques from the same site and probably from the same temple. These plaques (No. I: 2, p. 206, Pl. 77: 261) present, under a large cyma decorated with the pattern of the aforesaid border, a flat fascià with two female heads in high relief. As counterparts there appears a number of plaques decorated with grinning daemons' heads in relief (No. I: 1, pp. 205 f., Pl. 77: 260) which permits us to interpret the female heads as *Lasae* of death. The last-mentioned plaques, however, have a strigilation above and a fascia with circumscribed palmettes below, which shows that the two series of plaques decorated different parts of the temple. These plaques are hitherto unique; only the heads have close parallels in some detached terracotta masks from Orvieto,¹ which, however, probably did not serve as temple decorations.

¹ Albizzati, *APA*, 15, 1922, pp. 246 ff., pl. II B; Ducati, *SAE*, pp. 435 f., fig. 503; Giglioli, *AE*, pl. CCLVIII:

1, 2, 4. Cf. two terracotta masks from a chamber tomb at Tuscania, *NS*, 1936, pp. 417 f., fig. 5.

The uniqueness of the Bolsena plaques only applies to the unmatched use of daemons' heads for architectural decoration and to the manner in which the heads are applied to the plaques, for in fact there exists a considerable number of revetment plaques, mostly of late date, in which heads or masks of different types are introduced into ornamental designs. The plaques from Lanuvium, Palestrina, and Ardea have already been mentioned (p. CCXXXVI). From Lanuvium also comes a fragmentary plaque with female heads between palmettes, beneath a cyma adorned with *bucrania* and *phialai mesomphaloi* (No. II: 17, p. 430, Pl. 132: 460). The revetment plaques of the shrine from Vulci (No. III: 2, p. 217, Pl. 79: 275) are decorated with palmettes and lotuses hanging from branching scrolls between which are miniature winged gorgoneia. Fragments of plaques more or less similar to these, with silenic heads set in patterns of palmettes, lotuses, and scrolls, have come to light at Sovana (No. 26, p. 226, Pl. 81: 284) and Orvieto (Cannicella, No. II: 9, p. 190; cf. No. II: 10); from the latter site also comes a coarsely made slab with two heads framed by palmettes and scrolls (Sporadic Finds, No. IV: 1, p. 202, Pl. 75: 275).

From the III century onwards the patterns of stylized, symmetrically arranged plant ornaments are often replaced by designs in which naturalistically rendered floral elements occupy an increasingly dominant place, until in the II—I centuries B. C. the main field of the plaques is entirely filled with free, naturalistic devices of flowers and foliage, sometimes with inserted heads; the bordering elements, however, usually retain the traditional form — strigilation, leaf-and-dart cyma —, but in addition other mouldings appear: dentils, ovula, and bead-and-reel mouldings.

A series of plaques from Civita Castellana (Vignale, Smaller Temple, No. II: 10, p. 104, Pl. 35: 122) has instead of the usual combination of palmettes and S-spirals, a large flower-cup growing from acanthus leaves and turned alternately upwards and downwards, between long, vertical S-spirals. A plaque from Lanuvium (No. III: 13, p. 435, Pl. 134) displays a pattern related to the third standard design spoken of above, but instead of palmettes there are fluted chalices and berry-sprays, and the S-spirals are redoubled, forming two lyre-ornaments placed diagonally; identical plaques have been found at Tusculum (No. 2, p. 380). The first example of an entirely free, naturalistic design is given by a series of plaques from Civita Castellana (Lo Scasato, No. III: 12, p. 142, Pl. 54: 174), showing a graceful pattern composed of a continuous, serpentine spray with tendrils and loose flowers scattered in the field. Later on the patterns become crowded, as is shown, for instance, by plaques from Arezzo (No. IX: 2, p. 278, Pl. 92: 336), Luni (No. 15, p. 296, Pl. 95: 342), and Sovana (No. 25, p. 226, Pl. 81: 284). For other florid, naturalistic patterns cf. Sovana, No. 24 (p. 226, Pl. 81: 283, 284), which resembles Talamone, No. 27 (p. 238); Bolsena, No. III: 1 (p. 213, Pl. 77: 265), which is identical with Chiusi, No. II: 15 (p. 260) and related to Tarquinia, No. III: 3 (p. 72); further Volterra, No. 4 (p. 250), Bettona, No. 4 (p. 266, Pl. 88: 317), Arezzo, Nos. IX: 10—IX: 12 (p. 280), and Rome (Forum Romanum, No. II: 5, p. 335). A type of plaque from Ardea (Casalinaccio, No. II: 14, p. 450) is unique in showing two winged griffins flanking a flower-and-palmette motive in the middle. Another type of plaque from Ardea (Casalinaccio, No. IV: 8, p. 451) shows a female head between flowers and foliage growing out horizontally from the side edges; a similar plaque was discovered at Tusculum (No. 4, p. 380). These

plaques belong entirely to the category of the so-called Campana plaques,¹ and so do some other plaques from Civita Castellana (Sassi Caduti, Nos. III: 4—III: 6, p. 120). The climax of the florid style is reached with frieze No. V: 1 from Caere (pp. 60 f., Pl. 21: 68), showing a beautiful human head surrounded by leafy sprays with tendrils and flowers worked in high relief, according to a scheme that occurs on Apulian red-figured vases and in products of Etruscan art from the IV—III century onwards²; it has also parallels among the »Campana» terracottas.³

Among the late, florid revetment plaques are also to be mentioned some specimens from Capua⁴ decorated with flowers, rosettes, scrolls and palmettes; a plaque from the same site, showing Eros riding on a panther,⁵ is apparently derived from the mould used for the Capuan sima mentioned above (p. CCXXV); another plaque⁶ shows a female head surrounded by foliage, recalling another of the above-mentioned Capuan simae and the frieze from Caere just referred to.

The revetment plaques usually have plain edges of juncture and were fixed to the wood-work with nails, as in the previous period; sometimes, however, they were joined by means of a tenon-and-groove system (cf. Arezzo, No. IX: 12, p. 280). As in the previous period (pp. CCVII f.), the criteria for attributing the different types of plaque to different parts of the temples are few and in most cases lacking. Only in the case of plaques No. II: 44 from the temple at the Belvedere, Orvieto (p. 183, Pl. 70: 230) and No. III: 9 from the Contrada Lo Scasato, Civita Castellana (pp. 140 f., Pl. 53: 171) have we clear evidence. Some of the former are cut out so as to give room for the projecting heads of the pedimental figures (cf. p. CCXIX and Pl. C: 2) and thus clearly show that they revetted the raking beams above the pediment; since, however, most of these plaques do not present any such excisions, we have to assume that they were also applied to the ends of the rafters, in analogy with some archaic plaques (p. CCVIII). As to the plaques from Civita Castellana, one of them is cut off slantingly at one side (pp. 140 f., Fig. 27), thus showing that these plaques, too, covered the rafters above the pediment (cf. pp. LXVII, CCVIII), and presumably also the rafter ends along the sides of the temple. Since the other main series of plaques found at Lo Scasato (No. III: 10, p. 141, Pl. 53: 172) was discovered in front of the temple, it is very likely that they covered the architrave. It is reasonable to assume that these two very common types of plaque, which often appear together on the temple sites, were generally used for the purpose mentioned, and this opinion is supported, as regards the latter type, by the fact that on a number of Etruscan mirrors reproducing temple façades the architrave is rendered as a series of diagonal crosses,⁷ which are no doubt meant as a schematical imitation of the pattern of these plaques. Sometimes the same type of plaque was apparently used both for the raking cornice and for the architrave, as is shown by the revetment of a small temple from Vulci (pp. 216 ff., Pl. 79: 275), which presents only one type of ornamental plaque.

¹ Cf. v. Rohden-Winnefeld, *ART*, pl. IV: 1.

² Cf. Giglioli, *AE*, pls. CCLXXVIII: 1, CCXCVIII: 2; and the sarcophagus from Bomarzo described above, p. XXVIII, No. 23.

³ Cf. v. Rohden-Winnefeld, *ART*, pl. VII.

⁴ Koch, *DC*, pp. 90, 94, pls. XXVIII: 1—3, XXX: 2, 3.

⁵ Koch, *DC*, p. 95, pl. XXX: 4.

⁶ Koch, *DC*, p. 95, pl. XXXI: 1.

⁷ Cf. Bendinelli, *BC*, 46, 1918, pp. 229 ff., figs. 2, 9, 11.

As in the previous period (p. CCIV), the ornamental friezes were sometimes finished off at the corners by large volute ornaments, as is suggested by some fragments from Civita Castellana (Lo Scasato, No. III: 11, p. 142, Pl. 54: 176).

As in the previous period the jambs and lintels of the temple doors were revetted with terracotta plaques decorated in relief. Such plaques, identifiable from the shape of the corner pieces, have come to light at Civita Castellana (Sassi Caduti, No. III: 3, pp. 119 f., Pl. 45: 146; Lo Scasato, No. III: 13, p. 142, Pl. 54: 175) and Luni (No. 16, p. 296, Pl. 97: 350). The plaques from Lo Scasato, which were perhaps also used to cover the *mutuli*, are decorated with a double palmette-and-lotus pattern of the type described above (p. CCXXXV); those from Luni have a similar, but degenerate pattern. Most interesting are the plaques from Sassi Caduti, for they clearly imitate metal revetments. Their pattern recalls that of plaque No. 7 from Volterra (p. 250, Pl. 85: 301), but it cannot be ascertained whether these too served as door-post revetments.

A new type of revetment is a number of small casings of ovolo-shape brought to light at Civita Castellana (Lo Scasato, No. III: 8, p. 140, Pl. 52: 167). They are decorated with a leaf-and-dart pattern on their curved outside, and are considered, probably rightly, to have concealed the ends of the *templa*, or roof-battens, above the raking beams (*cantherii*) of the pediment. Fragments of similar revetments have come to light at Ardea (Acropolis, No. IV: 8, p. 446, Pl. 136: 483). Casing No. III: 7 from Segni (p. 406, Pl. 124: 439) had perhaps a similar function. Since no other specimens are recorded, this type of revetment was probably rare and mostly dispensed with.

Presumably, a good deal of the plaques may have decorated the interior of the pronaos and cellae, but exactly what plaques were used for this purpose cannot be ascertained. The only piece of evidence comes from the temple in the Contrada Celle at Civita Castellana, where some fragments of flat terracotta slabs with painted decoration found at the central cella (No. II: 8, p. 91, Fig. 24) indicate that the interior of the cella was decorated with paintings executed in a manner inherited from archaic times (pp. CXLV f.).

The examination attempted above of the Etrusco-Italic architectural terracottas and their relation to the fictile revetments of the Greek world presents to us a picture of a long and interesting development of a very important branch of Italic art and craftsmanship which takes its origin in the early archaic period and comes to an end only at the dawn of the Imperial epoch. During this long time the original system of protective terracotta decoration, created under inspiration from and in close adherence to prototypes supplied by Greek, especially Ionian, art, undergoes successive changes which reflect the continued influence from Greek art at different stages of development, and at the same time testify the ability of the indigenous ceramic artists to transform the borrowed elements and to combine them into new schemes adapted to the exigencies of local taste and of the particular buildings which they had to adorn. Owing to all this, the Etrusco-Italic system of protective fictile temple decoration, in spite of borrowings and dependence in details, at no time appears as a mere copy of one of another of the Greek systems, but has a distinct character of its own. In fact, the architectural terracottas of Etruria, Latium, and Campania chiefly make the impression of novel achievements and as a whole form one of the most attractive chapters in the history of ancient Italic art.

While in the Greek world after the archaic period the use of architectural terracottas was very restricted and the forms employed are of no great interest, in Central Italy the ancient method of constructing the temples, or at least their entablature and roof, in wood revetted and decorated with terracotta, continued to be in use until the end of the Roman Republic, that is, long after temples built of stone in Hellenistic forms had been introduced into Rome, making the protective decoration of terracotta superfluous. The struggle between the new Hellenistic forms in stone and the old Etrusco-Italic ones in terracotta was a long one, and the latter yielded only gradually to the former. Religious and nationalistic conservatism, impersonated in stubborn Cato (p. LXXIV), apparently caused ancient temples to be often maintained and new ones to be erected in the old-inherited fashion long after it had become antiquated. In country towns such as Ardea important temples were still rebuilt or re-revetted in the old fashion in the I century B. C. (pp. 437 ff., CXXIX). Even in Rome terracotta decoration in the form of crestings, figured antefixes, etc., lingered on the roofs of stone temples of Greek order, as is shown by the Republican temples in the Largo Argentina (p. 327). And as late as in the I century A. D. there still remained, both in Rome and in the *municipia*, ancient temples decorated with terracotta *Tuscanico more* (pp. LXX ff.).

In spite of all conservative tendencies, however, the ancient system of protective terracotta decoration gradually declined and disintegrated during the later part of the Hellenistic period — a fact which cannot be disguised by some good terracotta sculptures made during that period, such as the pediment figures from the Via S. Gregorio, Rome (Nos. A 1—A 22, pp. 351 ff., Pl. 110—112). The old patterns lost their original stringent, beautiful form and degenerated into feeble and ineffectual renderings,¹ and their place was often taken by new, rich, florid, designs more suitable to the taste of the epoch (cf. pp. CCXXVI, CCXXXIX f.). Patterns of this type, which in fact belong to the family of the terracotta reliefs of the Imperial age, the so-called Campana reliefs, were apparently used for temple decoration in the late Republican epoch, since remains of such ornaments have come to light at several temple sites. These are the last, very much transformed descendants of the early Etrusco-Italic revetments, and at the same time form the connecting links between these revetments and the terracotta reliefs of the Imperial age, in which terracotta was finally rejected from sacred architecture and used exclusively to adorn profane buildings.

¹ Cf. v. Rohden-Winnefeld, *ART*, pls. XLI: 1, 2, LXXII: 1, 2, CXIX: 2, pp. 222 ff., figs. 452—457.

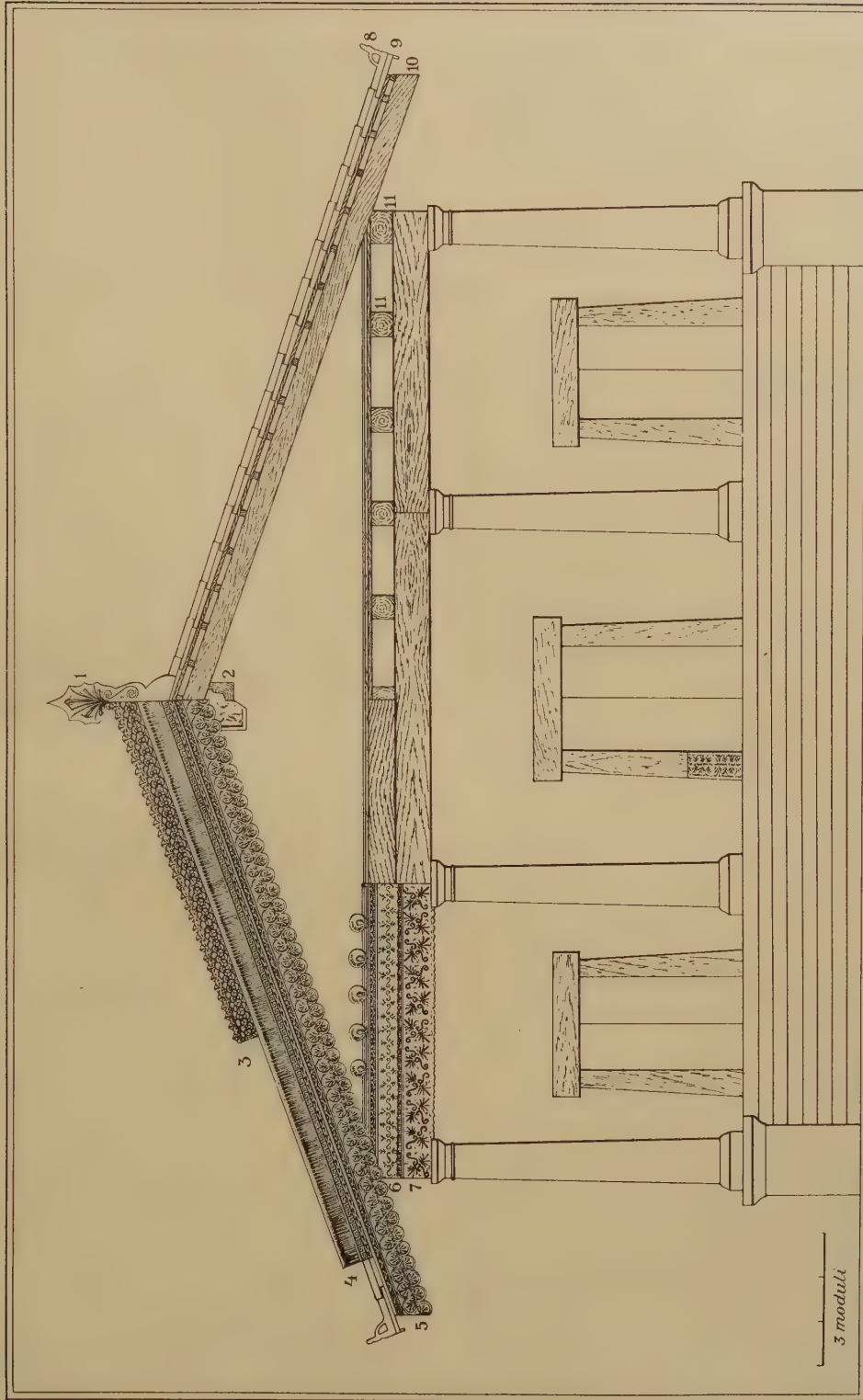


Fig. 16. Schematic reconstruction of a triple-cella temple. Based on the Vitruvian formula and on actual terracotta revetments.

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 Tenon-and-groove system: CCXL.
 Tepe-Gawra: XXXVI.
 Terminal tiles: CXXII, CXXV, CXXXI, CLXXXVI—CLXXXVIII, CXC—CXCH, CXCIV f., CXCVII, CCXXXIV.
 Terracina: XXXVI f., XLII, XLIV.
 —, temple of Jupiter Anxur: XXXIX.
 —, triple-cella temple: XXXIX f.
 Terracotta metopes: XCIII f., XCVI, CXLIII, CLXXX.
 Terracotta, use of, in Assyria and Mesopotamia: LXXVII.
 Tertiarus: LXII—LXV.
 — alter: LXIV f.
 Τέρταρος: CXCVIII.
 Thebes: XCIX.
 Thermon: XCI f., XCVI—XCVIII, CXIII—CXV, CXLII f., CLXI, CLXIII, CLXV f., CLXIX, CLXXX, CC.
 —, Megaron B: LXXV, XCH.
 —, temple of Apollo Lysius: XCIV f.
 —, temple of Apollo Thermius: LXIX, XCII—XCIV, XCVII, XCIX.
 —, temple of Artemis: XCV.
 Theseus and the Minotaur: LXXXII.
 Thickness of beams in Etrusco-Italic temples: CXXXVI.
 Thrace: LXXIX.
 Tiberius: LXXIII.
 Tie-beams: LVIII, LXII, LXVI.
 Tiles, leaden: CXXVI.
 Tinia (-Jupiter): XXXV, CXXXII.
 Tiryns: XCI.
 Tivoli: CLXV, CCXV f.
 —, Rectangular temple: XXXIX.
 —, Round temple: XXXIX.
 Tomb façades, in Asia Minor: LV.
 — —, Lycian: XC.
 — —, Phrygian: CCVI.
 Todi: CCXXII, CCXXV.
 —, Mars from: CCXIV.
 Tongue-pattern: LXXXVII—XCIII, XCV—XCVII, CI, CIII—CV, CIX—CXI, CXIII—CXV, CXXXVIII, CXL, CXLVII, CLVII, CLXVII, CLXIX f., CLXXXVII, CXCIII.
 Trabes compactiles: LVI.
 Trabicolae: LVIII.
 Traiecturae mutulorum: LVII—LIX, LXI f.
 Transtra: LXII.

- Trapezophoroi: LIV.
 Triads of divinities: XXXV.
 Triglyph frieze: XXIV, XXV, CXIII.
 Triglyphs: CCXXV.
 —, wooden: XCIII.
 Trinacia: CVI, CXII.
 Tripartite shrines: XXXVI.
 Triple-cella sanctuaries, Mesopotamian: XXXVI.
 Triple-cella temples: XXII f., XXXV f., XLIII—XLV, XLVII, LVI, LIX, LXV, LXX—LXXII, CCXIX.
 Triton: CLVI, CLXXXI, CXCII.
 Troezen: XCI f.
 Truncus: XXXVIII.
 Tufa: XXXVII, XXXIX f.
 Turms-Mercurius: CXXXII f.
 Tuscan atrium: XXXVI.
 — column: L.
 — temple: XXII, XXXV—XXXVII, XL, XLII f., XLV f., LVIII, LXII, LXXII.
 Tuscania, LIII, CXXIV, CXXXI—CXXXIV, CXXXVI, CXLIV f., CLI.
 Tusculum: CCXXXVI, CCXXXIX.
 Tutulus: CL.
 Tympanum: LIX f., CVI, CVIII, CCXII, CCXVIII.
 Typhon: CLXXX f.

 Uni: XXXV.

 Valcamonica, rock-carvings at: CXCVI.
 Varro: XXIII, LXXI ff., CLVII.
 Vaults: XL, XLIV.
 Veii: LXXIV, CXVI, CXIX, CXXXI, CXXXIII, CXLII f., CL f., CLXII, CLXIV, CLXXXIII f., CC.
 —, clay reproduction of temple from: XXXI.
 —, Contrada Portonaccio: LI, LXV, CLXIV, CLXXXII f., CLXXXV f., CLXXXIX, CXCII, CXCIV, CXCIX, CCH, CCXXV.
 —, Piazza d'Armi: LXVII, CXXIV, CXXXI f., CXXXIV—CXXXVII, CXXXIX, CXLIV, CLXI.
 —, terracotta head of youth from: CCXIV.
 —, Tomba Campana: CXXXIX.
 Veientine artists (school) LXXII, CXIX, CL f., CLXXVI f., CC.
 Velletri: CXIX, CXXIV, CXXXI—CXLV, CL f., CLV, CLIX, CLXIII f., CLXVI, CLXXII, CLXXV f., CLXXVIII, CLXXXIV, CLXXXVIII, CXCIV, CC, CCXV, CCXXVI, CCXXVIII, CCXXXVII.
 —, temple reproductions from: XXX f., LXI f.
 Vertumnus: CXXXII.
 Vestibule: XXXIV.
 Vetulonia: XLVIII, CXXII, CCXX f.
 Victory: CCXXVII.
 Vignanello: L—LII, CXXIV, CXXXI—CXXXIII, CXXXV—CXXXVII, CXLIII f., CXLIX, CLXII, CLXIV, CLXXIV.
 Vitruvian formula for the Tuscan temple: XXII f., XXXVI, XL f., XLIII, XLVI, XLIX f., LVI, LVIII, LXVI, LXX f., LXXIII.
 Vitruvius: XXII f., XXXV, XXXVIII, XL—XLIII, XLV—XLVIII, L—LII, LVI—LXII, LXVI, LXVIII f., LXXII, LXXVIII, CXXV, CCXIX.
 Volscian district: XLVI.
 Volterra: XXXVI, XLVII, XLIX, CCXV, CCXXXVIII f., CCXLI.
 —, cinerary urn from: XXVIII, LIX, LXI, LXVIII.
 Volutes: XXV, XXVII, XXX, LII f., LXXXII, LXXXVI, XCVII, CIX, CXV, CLXVI f., CLXXXII f., CLXXXV f., CLXXXVIII, CXCH f., CXVI—CXCVIII, CCV, CCXLI.
 Votive column: LI.
 — offerings: CLXIII, CCXIII.
 — reproductions of temples or houses: XXVIII ff., LXIX.
 — statues: CCI.
 Vulca of Veii: LXXI f., CL.
 Vulci: XLVIII, LII f., CXVII, CXLII, CLIX, CLXII, CLXIV, CLXXI, CLXXXIII f., CLXXXIX—CLXXXII, CCXX f., CCXXXIII.
 —, Cucumella tomb: L.
 —, Polledrara tomb: CXLIV.
 —, shrine from: LXVII, CLXXXV, CCXX, CCXXIV, CCXXXIX f.
 —, Tomba Campanari, capital from: LIII.
 —, Tomba d'Iside, ostrich egg from: CXXXIX.
 »Wassernase»: LXXVIII, LXXX.
 Wave-pattern: XCVII, CXCVIII, CCXXI.
 Whirligigs: LXXXIX, XCV, CLXXXIX, CCXXV f.
 Zigzags: LXXXIX, CXXIV, CXXXIV, CLVI, CLVIII—CLXI, CLXXXVI, CCXXII f.

C A T A L O G U E



Fig. 17. Map of Central Italy.

VEII.

The Etruscan Veii occupied a plateau of roughly triangular shape, enclosed by the valleys of two streams, the *Fosso di Formello* and the *Fosso de' due Fossi*, which, flowing together just south-east of the plateau, form the famous Cremera, now called *la Valca*.¹ South of the plateau, and separated from it by the valley of the latter *Fosso*, lies a height now occupied by the hamlet of *Isola Farnese*. To the south-east, just above the confluence of the streams, is another separate hill, now called *Piazza d'Armi*. This hill, which is connected with the plateau by a narrow ridge, was probably the *arx* of the Etruscan city.

The plateau is now occupied by pastures and fields, and is as lonely and desolate as it was at the time when Propertius wrote his famous description of the site.² The extent of the city wall, however, which is still traceable in some points, gives some impression of the city's past grandeur and accords with Dionysius' statement that Veii was once the most powerful city of Etruria, equal in size to Athens and Rome.³ The later *Municipium Augustum Veiens* occupied only a third of the area of the ancient city.

The excavations carried out at Veii by the Italian government during and after the great war have resulted in very important discoveries, above all of the famous terracotta statue of Apollo and its companions, brought to light within the sacred area of an Etruscan temple.

THE TEMPLE IN THE CONTRADA PORTONACCIO.

Giglioli, NS, 1919, pp. 13—37; id., NS, 1922, pp. 206—215; id., AD, III, pp. 53—66 (with references to earlier literature), pls. 45—55; Stefani-Nogara-Giglioli, NS, 1930, pp. 302—345; Lake, TT, p. 101.

This temple, made famous by the splendid archaic terracotta statues discovered within its precinct, stood at the south edge of the city plateau, in a locality called *Portonaccio*, consisting of a terrace about half way down the gully that separates the plateau from the rock of *Isola Farnese*. The excavations were carried out during the years 1913—1919, but the results have so far been only partially published. No plan of the temple is available, nor any detailed description. From the remains seen on the site⁴ it appears to have been almost square and to have had three cellae; its width was, according to Giglioli, 18.50 m. The precinct is crossed by a later Roman road, and close to the temple is a large rectangular basin.

The terracotta statues were found between the temple and the rising ground of the plateau. They were broken, but the fragments were placed upright in a row, which shows

¹ Canina, *L'antica città di Veii* (Rome 1874); Dennis, *CCE*, I, pp. 1—42; Nissen, *ILK*, II, pp. 356—361.

² Propertius, IV, 10, 27—30; cf. Florus, I, 12, 11.

³ Dionys. Hal., II, 54; XII, 15; cf. Livy, I, 15; II, 50; IV, 58; V, 2.

⁴ Cf. Giglioli, *AE*, pl. CLX: 1—2.

that they had once been carefully buried at the spot, apparently out of religious respect. Originally the statues formed a group representing Apollo and Heracles, assisted by Hermes and Artemis, in contest over a hind. The discovery of these statues, which are the finest specimens of Etruscan monumental sculpture so far revealed, has thrown a new light upon the tradition of Vulca, the Etruscan sculptor from Veii, who was summoned to Rome to make the fictile image of Jupiter in the Capitoline temple, and of other Veientine artists, who made the fictile chariots which crowned the roof of the same edifice (cf. pp. 335 ff.).

The statues in question, however, can hardly have been used as crowning figures, nor can they have decorated a pediment. Giglioli has already pointed to several circumstances that make such a position unlikely.¹ The equal height of the statues (about 1.75 m.) and the careful execution on all sides speak decidedly against their application to a tympanum, and so does the discovery of a series of bases upon which the statues were once placed. These bases have a form that reminds one of ridge-tiles: they are semi-cylindrical, and each of them has a semicircular opening at either side and a sunk platform on the top, into which the plinth of a statue was fitted. On account of this the opinion has been advanced (verbally to the author) that the statues were once placed along the ridge of the temple. This, however, can hardly have been the case, because the bases, in spite of their form, are no real ridge-tiles, as is shown both by their lack of overlapping joints, which regularly and necessarily occur in such tiles, and by the fact that some of the bases are decorated not only on their exteriors but also on what would have been the surfaces of juncture. It would hardly have been possible, moreover, to place life-size statues on the ridge of a temple without special contrivances for their support, but of such contrivances no traces are to be seen.² In all probability, therefore, the statues formed an independent group set on the ground, either in the temple or within its precinct. The form of the bases, however, was probably suggested by acroteria such as No. I: 14 from the temple of Dea Marica at Minturno and No. II: 28 from the temple of Mater Matuta at Satricum, which consisted of a crowning figure placed on a ridge-tile.

From the presence of the statue of Apollo it has been suggested that the temple was dedicated to this god.³ This, however, is far from certain, as the statue was no cult image but formed part of a dedicatory group. Among the inscribed vase sherds found near the temple three preserved the name of Minerva.⁴ On account of this, Giglioli suggested that the inhabitants of the three cellae were the members of the Capitoline triad, Jupiter, Juno and Minerva.⁵ Miss Lake, on the other hand, considers the position of the temple inappropriate for a cult of the supreme triad of Etruscan deities, and prefers to leave the question of the identification of the cult undecided, pointing to the fact that the presence

¹ Giglioli, *NS*, 1919, pp. 34 ff.

² The channels piercing the statues just above the plinths, and the holes in the body of the hind, can hardly have served for the insertion of metal bars for the fastening of the figures on the temple, as Volkert thought (*Das Akroter*, pp. 39 ff.). The channels are much too wide for metal bars, and a bar applied horizontally just above the plinths could not have held such large statues in place. Cf. the

crowning figures Nos. II: 17 and II: 20 from Caere, which, though much smaller than the Veii statues, and executed in relief, were supported in a quite different and more effective manner, by means of vertical metal rods inserted into ridges at their back.

³ Taylor, *LCE*, p. 35.

⁴ Stefani, *NS*, 1930, pp. 302 ff., Nos. 7, 21, 44.

⁵ Giglioli, *NS*, 1930, pp. 344 f.

of one member of the Triad does not imply that all three were there. In fact, it must be confessed that there is no conclusive evidence either for or against the assumption of a worship of the Triad in this temple.

In addition to the large statues, there was brought to light a great quantity of architectural terracottas, which formed part of the temple's outside decoration. Of these terracottas, however, only a part has hitherto been published, and I must therefore confine myself to dealing with these. The main part of them consists of a number of very fine antefixes showing gorgoneia, silens' and maenads' heads, and the head of Achelous. Most of these antefixes display a strong stylistic similarity to the figures of the group, which makes the assumption necessary that they are works, if not by the same master who made the group, at least by his fellow-artists or pupils. They are thus datable, as is the temple itself, to the same period as the group, that is, to about 500 B. C. Like the figures of the group, and in contrast to most terracottas of a decorative purpose, they are made wholly by hand. The clay, moreover, is similar to that used for the group, and so is the polychromy. The clay is reddish-grey, coarse, and covered with a thin slip. The colours are applied to the clay before firing. They consist of a cream colour used for the flesh and other bright details; a deep black; and a dark brown, which probably is a faded red.

The terracottas are now preserved in the Museo di Villa Giulia in Rome.

1 (Pls. 1:1, G:1) — Antefix with a gorgon's head surrounded by a large shell of curved, concave strigils. The awe-inspiring features of the gorgoneion are rendered with a tremendous force and pushed to an excess of hideousness that defies all description and gives to the motive a quite new and strange appearance. There are, however, certain stylistic peculiarities that connect this antefix with the statues. The eyes are rendered like those of Hermes' head, that is, in the shape of two flat, raised surfaces, without any indication of the lids. The brows consist of a sharp continuous ridge arching above the eyes. The nose is short and broad, with pierced nostrils and the septum growing down upon the upper lip. The immense gaping mouth is opened behind, so that the bright sky was visible through it when the antefix was placed on the eaves. The teeth are rendered in the shape of two ridges, with two pointed tusks in either jaw, between which the long, concave tongue protrudes. The corners of the mouth are drawn widely apart so that the cheeks look like swelling protuberances grooved with curving folds, similar in shape to those of Apollo's robe or on the chest of the hind. The chin is thin, square, and prominent. The ears are small and somewhat stylized. The hair is in thick scallops above the forehead and hangs down in four flat, curved strands, two on either side. The mask is surrounded by writhing snakes and by a torus ending in volutes below. The strigils of the shell are curved forwards, with rounded ends. The base is flat. The heads of all the snakes except four are broken away.

The back of the gorgoneion is hollow. The cover-tile is preserved in its entire length, showing a semicircular projection at the farther end, upon which the preceding tile rested. In the lower right edge of the tile, 15.5 cm. from the base of the antefix, is a cut 5 cm. square, to receive the catch projecting from the edge of the underlying flat tile. The antefix is backed by a strut curving inwards. In the end of the strut which joins the tile is a circular nail-hole which pierces also the tile.

Colouring: — Flesh, teeth, and eye-balls, cream; hair, brows, and outlines of eyes,

irises and stripes marking the teeth, black; lips and tongue, brown; snakes, alternately cream with black dots, and brown with cream dots; strigils of shell, alternately black and brown, outlined in cream.

Height of antefix 48.5 cm., width 44 cm. Length of tile 75 cm.; including semicircular projection, 82 cm.

Inv. No. 2456.

Van Buren, FTR, pp. 8 f. (Antefixae, Div. I, type IX); Della Seta, Dedalo, 1, 1921, fig. on p. 561; Giglioli, NS, 1922, pp. 209 f., pl. II: 2; id., AD, III, fasc. 5, pl. 55, pp. 63 f., fig. 15—16; Ducati-Giglioli, AE, p. 125, fig. 17; Ducati, EA, I, pl. IX: 17; Giglioli, AE, pl. CLXXXI, p. 34.

2 (Pl. 1: 2) — Antefix with a gorgon's head, similar to the previous one but differing in details. The tusks are broken and so are the heads of the snakes; the strigils of the shell are partially restored. The cover-tile is complete and similar to that of the preceding antefix.

Height 48.5 cm., width 44.5 cm. Length of tile 72.5 cm.; inclusive of semicircular projection, 80 cm.

Inv. No. 2499.

Van Buren, FTR, pp. 8 f.; Della Seta, Dedalo, 1, 1921, pp. 559 ff., coloured plate; Giglioli, NS, 1922, p. 208, pl. II: 1; id., AD, III, fasc. 5, pl. 55, p. 64; Della Seta, IA, pp. 209 ff., fig. 213; Ducati, EA, I, pl. IX: 17; id., SAE, p. 251, fig. 265; Giglioli, AE, pl. CLXXIX, p. 34.

3 (Pl. 2: 3) — Antefix with a silen's head. The silen has an unwrinkled forehead, eyes rendered as almond-shaped, raised surfaces, under well-marked brows, a broad prominent nose, and full lips, with a deep furrow in the upper. The ears are equine, pointing outwards. The beard is large and rounded, rendered as a plain mass, with a detailed mouche. The moustache is in the shape of two thin, curving ridges. On the head is a slightly concave diadem. Below, on either side of the neck, are two flat crimped bands or hair-strands, curving outwards. The head is surrounded by a torus ending in volutes below and by a flat scalloped band from which the strigils of the shell spring out. The strigils are concave, curved forwards, with rounded prominent ends. The base is flat. The back of the head is hollow. Cover-tile and strut as in previous Nos. Missing: Point of nose, part of moustache to the left, point of beard, upper part of shell and parts of strigils on either side, left corner of base. These parts are now restored.

Colouring: — Flesh, cream; brows, outlines of eyes, irises, hair, beard, and moustache, black; below each eye is a fold marked with red. Torus, cream with brown chevrons meeting in a line above the head; scalloped band, brown, each scallop with a cream central dot and a cream crescent. Strigils, alternately black and brown outlined in cream.

Height as restored 44 cm., width 40.5 cm.

Inv. No. 2342.

Giglioli, Emporium, 51, 1920, p. 63, fig. 12; Van Buren, FTR, p. 13 (Antefixae, Div. II, type XI), pl. IV: 4; Giglioli, NS, 1922, pp. 206 f., fig. 1; id., AD, III, fasc. 5, p. 65, fig. 17; id., AE, pl. CLXXVIII: 2, p. 33.

4 (Pl. 2: 4) — Antefix with a maenad's head, forming the counterpart of the previous silen. This female head strongly recalls the heads of Apollo and Hermes, though of course the features are somewhat weaker and the expression gentler. The face is of

longish oval form, narrowing towards the chin, which is rather prominent. The forehead is high and smooth. The eyes are rendered by narrow, slightly raised surfaces, without plastic lids. The nose is straight, its ridge being on a line with the forehead. The mouth is large and curved, with full, sharp-edged lips and deep depressions at the corners and below the lower lip, which has a furrow in the middle. The ears are schematically modelled; their lobes are hidden by disc-shaped ear-rings with a pointed knob in the centre. The hair is in deep-cut scallops above the forehead and hangs down on either side of the neck in two flat, crimped strands curving outwards. On the head is a flat diadem with a fillet at its lower edge. The head is encircled by a thick torus ending in volutes below, and by a flat scalloped band from which the strigils of the shell rise. The base is flat. Cover-tile and strut as in previous Nos. Missing: left ear-ring, upper edge of shell and pieces of strigils, and base below. The missing parts are now restored.

Colouring: — Flesh, cream with a faint shading to rose; hair, brows, outlines of eyes, and irises, black; diadem, brown with a row of cream discs, each with a brown dot in the centre, and cream dots on the fillet; ear-rings, cream with a circle of red dots; necklace of alternately black and brown beads, with a brown pendant in front; torus, cream with alternate black and red chevrons meeting above; scallops, brown with cream edges and a cream dot in the centre; strigils alternately black and red, outlined in cream; on base, traces of dark colour.

Height as restored 45 cm., width 43 cm.

Inv. No. 2246.

Giglioli, NS, 1919, p. 28, fig. 10; id., *Emporium*, 51, 1920, p. 65, fig. 13; id., *Rass. d'Arte*, 7, 1920, fig. on p. 42; Van Buren, FTR, p. 18 (Antefixae, Div. IV, type XII), pl. XII: 1; Giglioli, AD, III, fasc. 5, p. 65, fig. 17; Ducati-Giglioli, AE, p. 126, fig. 18 b; Giglioli, AE, pl. CLXXVIII: 1, p. 33.

5 (Pl. 3: 5) — Antefix showing the head of Achelous set in a shell similar to that of the previous antefixes. The eyes are moulded as on the previous heads, the nose is short and straight, the lips are full and curve upwards, the ears are bovine. The hair is in numerous thick coils between the short pointed horns. The long pointed beard is in crimped strands, with a triangular mouche of straight tufts. The moustache is hanging, and has the shape of a thin, slightly waved ridge. The beard begins some distance below the lips. Shell and base as on previous Nos. Above, behind the horns, is a large circular hole.

Colouring: — Flesh, cream; hair, brows, outlines of eyes, irises, black; horn and beard, brown; on base, three horizontal stripes of brown, cream, and brown; torus, scallops, and strigils of shell as on previous No., save that the cream outlines of the scallops form complete circles.

Height 44 cm., width 43.5 cm.

Inv. No. 2419.

Van Buren, FTR, pp. 13 f. (Antefixae, Div. III), pl. V: 1; Giglioli, NS, 1922, p. 208, pl. I: 1; id., AD, III, fasc. 5, p. 66, fig. 18; Ducati-Giglioli, AE, p. 126, fig. 18 a; Giglioli, AE, pl. CLXXX: 3, p. 34.

6 (Pl. 3: 5) — Antefix with the head of Achelous, similar to the previous one save for a few details. The moustache is horizontal; the beard and the hair between the horns are rendered as plain masses; the latter is coloured cream, with a series of thin wavy lines in black.

Van Buren, FTR, pp. 13 f., pl. V: 2; Giglioli, NS, 1922, p. 208, pl. I: 2; id., AD, III, fasc. 5, p. 66, fig. 18; id., AE, pl. CLXXX: 4, p. 34.

7 — Fragment of a wing, probably from a harpy or similar creature that served as an acroterion. The wing consists of an upper flat section, on which the feathers are indicated by scale pattern in purple, black, and cream, and of a lower section of curved flutings painted dark brown with cream edges. The back is flat, the feathering being indicated with colour only. Height 24 cm., length 39 cm.

Giglioli, AD, III, fasc. 5, p. 66, fig. 19.

8 — Fragment of a smaller wing, with a double row of gracefully curved feathers, cream, with black and brown stripes. The upper section had a scale pattern. The feathers are indicated in colour on the flat back, together with a trace of a hair lock, which indicates that the wing belonged to a being with a human head, probably a harpy. Length 30 cm.

Van Buren, FTR, p. 37; Giglioli, AD, III, fasc. 5, p. 66, fig. 19.

9 — A ram's head, which probably decorated the angle of a pedimental sima. It is modelled in a vigorous, realistic fashion, with sharply riffled horns. Cream slip.

Van Buren, FTR, p. 48 (Akroteria, type VII: Kymation Moulding, ii).

ARCHITECTURAL TERRACOTTAS FROM THE PIAZZA D'ARMI.

The small plateau now called *Piazza d'Armi* is generally considered to have been the *arx* of the Etruscan Veii. If this be so, it must have been the site of the temple of Juno Regina, the presiding divinity of the city, whose wooden image was taken to Rome after the city's capture, and was placed in a temple which Camillus built on the Aventine.¹ In any case, that there was a very old temple on the *Piazza d'Armi* is shown through Stefani's discovery, in 1923, of an important complex of architectural terracottas, together with remains of the temple which they once decorated.² These terracottas are still unpublished, but, thanks to the kindness of the excavator, I am able to give a short description of them.

The terracottas apparently decorated a temple of very modest dimensions, and all belong to the first half of the VI century B. C. There are four kinds of revetment:

1 — Pedimental terminal tiles, bent at right angles, with a curved, receding strigilation at the top; on the flat part below this was a decoration of bands and squares in red and white. There was no cresting.

2 — Antefixes in the form of a female head, of the same type as the antefixes No. I: 4 from Caere, but very coarsely executed.

3 — Semi-cylindrical ridge-tiles, with semi-circular openings for the cover-tiles.

4 — There are two types of friezes: one series of plaques showing a more primitive style, representing two bigae preceded by a warrior; and another series, of a more developed style, representing a warrior on foot, a biga driven by a warrior, another

¹ Livy, V, 21—23, 31; Dionys. Hal., XIII, 3.

² Cf. Giglioli, NS, 1923, p. 170.

foot-soldier, and a warrior on horseback. The style of the latter series, and the type of helmet worn by the warriors, remind one of the plaques from Tuscania (pp. 73 ff.). Above the figured field is a series of short strigils. A small fragment displays an oblique edge, indicating that the frieze decorated the raking cornice and that the processions were moving towards the apex from two sides; the pediment seems to have sloped at an angle of about 15°.

SPORADIC FINDS.

Urlichs, BJ, 8, 1846, pp. 123 ff.; Stefani, NS, 1922, pp. 379 ff.; Giglioli, NS, 1923, pp. 163 ff.

Various fragments of architectural terracottas have come to light on different sites in and near the ancient city. A number of such fragments, found in 1836 in a vineyard near the *Piazza d'Armi*, was published by Urlichs in the *Bonner Jahrbücher*, 8, 1846, pp. 123 ff., pl. III—IV. They were then in the possession of the publisher; where they are kept today, if they are not lost, I do not know. The most important of these fragments was a piece comprising the right end of a frieze plaque of VI-century date, similar to the type No. 1:2 from Velletri (p. 410). On the fragment is seen the upper part of the woman standing on the biga, with a pointed cap on her head, and the upper part of the man walking behind the chariot. Among the other fragments, which were all of later date, was a piece of a terminal tile showing a thick torus with a zigzag pattern in red, cream, and black, above which was a plain fascia with a maeander pattern in the same colours; there were further a fragmentary antefix with a gorgoneion of a late type surrounded by acanthus leaves, and a mould showing the head of Achelous.

During excavations carried out by Stefani in the *contrada Macchia Grande*, in the north-east corner of the city plateau, were brought to light, besides an interesting complex of Etruscan dwellings with material of VIII- and VII-century date, some remains of a demolished temple which may have stood somewhere in the vicinity. In addition to six altars of tufa, with inscribed names of divinities (APOLINE, MINERVIA, VICTORIE, DIS DEABUS), the heap contained blocks and column drums of the same material, bricks and tiles, fragments of terracotta plaques, and fictile votive offerings. Most of this material was of late date (III—II centuries B. C.), but some fragments of terracotta plaques from the same locality, decorated with palmettes and lotus-flowers of V-century style, suggest that there was also an older temple.

Other fragments of architectural terracottas have come to light casually at various points in and outside the area of the Etruscan city. In the *contrada Vignacce*, which includes the site of the Roman Veii, to the west of the *Macchia Grande*, were found some fragments of such terracottas, partly datable in the archaic period, partly of later date. Among the former were a fragment of a terminal tile with convex strigils painted alternately in white with a red central stripe and in black with a white central stripe; a small fragment of open-work cresting with palmettes; and a small piece of drapery perhaps from an antefix representing the »Persian Artemis». From a later period were three small fragments of revetment plaques with various decorations: spirals, campanulate flowers, and gorgoneion with volutes.

Other terracotta fragments were found in the *contrada Quarto della Comunità*, which stretches between the *contrada* just mentioned and the *Piazza d'Armi*. One of these fragments, showing the upper part of a plaque decorated with palmettes and lotus-flowers, belongs to the VI—V century B. C., while the others formed part of plaques datable to the III—II century B. C., and were decorated with spirals and flowers in relief.

These late fragments, though not significant *per se*, are important because they give unquestionable evidence that the city was not quite depopulated after its destruction by the Romans, and that at least the temples, or some of them, were maintained for a long time afterwards, perhaps until the magnificent temples of the Roman Veii took their place.

Especially worth mentioning are three fragments of archaic revetment plaques with representations of horses and chariots. Two of these fragments (Nos. 1 and 2) were found in the *contrada Campetti*, which comprises the west corner of the plateau; the third was found in the *contrada Quarto della Comunità*.

1 (Fig. 13: 4) — Lower right corner of a terracotta plaque. The fragment shows a chariot with a six-spoked wheel and the legs of three persons. Two of these, the charioteer and a figure clad in a long mantle, are on the chariot driving towards the left, while the third follows on foot. Below is a narrow fillet. The fragment is evidently part of a plaque identical with those found at Velletri (No. I: 2) and Rome (Forum, No. I: 7; Palatine, No. I: 5).

Colouring: — On legs of walking figure, traces of red; on background, traces of black; on fillet below, oblique stripes of red.

Length 12.5 cm., height 9 cm.

Giglioli, NS, 1923, pp. 163 f., pl. III: 1.

2 (Fig. 14: 2) — Fragment of a similar plaque showing two horses galloping toward the right. The hindlegs and most of the forelegs are missing. The horses were harnessed to a chariot, as is shown by the collars and by the long reins. The fragment apparently belonged to a plaque identical with those found at Velletri (No. I: 3) and Rome (Palatine, No. I: 4; Capitolium, No. I: 5).

Giglioli, NS, 1923, p. 165, pl. III: 2.

3 — Fragment of a plaque showing three horses trotting towards the right, drawing a chariot behind them. The heads of the horses and parts of their legs are missing; of the chariot only the parapet, the pole, and part of a trace remain.

Van Buren, FTR, p. 65; Giglioli, NS, 1923, p. 169, pl. III: 3.

CAERE.

The city of Caere occupied a long tufa plateau bounded by the valleys of two rivulets, the *Vaccina* and the *Manganello*, the former flowing on the south-east border of the plateau, the latter on the opposite side, separating it from the *Banditaccia* necropolis.¹ The plateau rises steeply on all sides except to the north-east where it is connected with the adjoining high land. The city was protected by a wall with six or eight gates.² The modern village of Cerveteri lies at the western extremity of the plateau, on a projecting spur, which was probably the *arx* of the ancient city.

The plateau is now under cultivation and has been so for centuries past. The agriculture of unnumbered generations of peasants has obliterated almost all vestiges of the ancient city. During the last century, moreover, both the area of the city and the cemeteries were the hunting-grounds of predatory excavators, who were employed by dealers in antiquities in Rome, and turned up the earth for the sole purpose of finding valuable or curious objects. Great masses of fine polychrome terracottas, which once decorated the temples of the city, were thus unearthed, but no attention was paid to how or where these discoveries were made, nor to the remains of the buildings themselves, which were but further destroyed through this ravaging. The terracottas passed into the Roman market of antiquities and into private collections in Rome, such as those of the Marquis Campana, Castellani, and others, and those which are not lost are now scattered throughout the museums of Europe and America. Several pages of the history of Etruscan art and architecture were thus blotted out for ever.

Our information on these predatory excavations is, of course, meagre. The available evidence, however, tends to show that the harvest of architectural terracottas was especially rich in certain sites north and north-east of the Roman theatre, whose miserable ruins lay not far from the north-west edge of the plateau, near a deep cutting in the cliff, through which an ancient road led up from the valley of the *Manganello*. In 1845—46 the Augustine monks of Cerveteri discovered »coloured tiles and antefixae» on this site, in addition to various fragments from the theatre.³ In 1870 a very great number of fine architectural terracottas was brought to light behind the theatre, in the *Vigna Marini-Vitalini*. The terracottas were discovered lying pell-mell in a large rock-hewn pit, which was said to have been 13 paces square and 17.5 m. deep.⁴ A similar discovery was made not far from the same *vigna*, in a site belonging to the *parrocchia* of Cerveteri.⁵ The greater part of the terracottas found in the *Vigna Marini-Vitalini* were acquired by the Berlin

¹ The map Fig. 18 is adapted from Canina, *EM*, I, pl. XLII, and from Dennis, *CCE*, I, p. 235.

² Cf. Dennis, *CCE*, I, p. 236; Mills, *BASR*, 1910—11, pp. 536 ff.

³ Dennis, *CCE*, I, p. 234, note 4.

⁴ Helbig, in *Die Grenzboten*, 29, 4, 1870, pp. 149 ff.

⁵ Cf. Rosati, *Cere e suoi monumenti* (Foligno 1890), p. 168.

museum, through the agency of Helbig. A small part of the terracottas discovered on the two sites was deposited in the Museo Artistico Industriale in Rome, but later the objects were put into the market again. Others may have remained for some time in the hands of the dealers. At present, terracottas from these excavations are preserved in the following museums: the Antiquarium at Berlin; the Ny Carlsberg Glyptotek in Copenhagen; the British Museum; the Metropolitan Museum in New York; and the University Museum in Philadelphia. Other terracottas from Caere are in the Museo Etrusco Gregoriano of the



Fig. 18. Map of Caere.

1. Site of temple above Manganello stream. 2. Site of Roman theatre.

Vatican. Among the terracottas formerly in the Campana collection, now in the Louvre, there are certainly not few that come from Caere. Since, however, with a few exceptions, the provenance of these terracottas is unrecorded, only a small part of them can be ascribed to Caere with certainty, mostly by a comparison with identical or similar pieces of proved origin.

On the other hand, a number of antefixes now in the Chigi-Zondadari collection at Siena no doubt is falsely ascribed to Caere.¹ One of them, a gorgoneion of semicircular form, is clearly Tarentine.² Four others, two gorgoneia,³ a satyr's head,⁴ and a female

¹ These antefixes were published by Pellegrini, *StM*, I, pp. 144 f., Nos. 1—5 and 8—9, with a figure.

² Pellegrini, *l. c.*, No. 1. This antefix is identical with a specimen from Tarentum published by Mrs. Van Buren, *AFR*, pl. XIV: 56 (cf. also pl. XIV: 55). The type is foreign to Etruria, and should not have been included in the authoress' book on the figured

terracotta revetments in Etruria and Latium, in which it is classified among the gorgon antefixes as type VI.

³ Pellegrini, *l. c.*, Nos. 2 and 4 = Van Buren, *FTR*, Gorgons, type II and III (p. 7).

⁴ Pellegrini, *l. c.*, No. 5 = Van Buren, *FTR*, Satyrs' heads, type VI (p. 11).

head rising above a lotus-flower set between two S-volutes,¹ are identical with well-known Campanian types,² but they have no parallels among the terracottas from Caere or from other Etruscan sites.³ It is clear, therefore, that the indications of provenance given to the antefixes in the Chigi-Zondadari collection cannot be trusted. Only one of them, a gorgoneion,⁴ may be included with some confidence among the terracottas from Caere. Certainly, this type of gorgoneion is also found in Campania,⁵ but the ascription to Caere is supported by the fact that the Florence museum possesses a second specimen of the type, marked »*Cerveteri*«, and that very similar antefixes have come to light at Satricum (No. II: 5).

In spite of all devastation that took place on the site of Caere in earlier times, Dr. Mengarelli has been able to ascertain the position of at least six Etruscan temples that stood within the city walls, to which may be added a small shrine discovered near a spring just below the cliff east of Caere.⁶ Most of these temple sites, however, seem to have been so utterly ransacked and despoiled in the past that an excavation of what may remain is not likely to give results commensurate with the outlay involved.

On two sites, however, in the *Vigna Marini* and in the *Vigna Zoccoli*, or *Nuova Vigna Parrocchiale*, Mengarelli has undertaken excavations which have led to discoveries of great importance. These two localities, it may be observed, are obviously identical with those spoken of above, in which the great discoveries of architectural temple terracottas were made. Thus, in the *Vigna Marini*, on the spur projecting to the north of the cutting for the ancient road, just above the valley of the *Manganello* stream, were excavated the remains of a small temple, with a mass of fictile votive offerings, and a few fragments of its terracotta decoration. In the *Vigna Zoccoli*, or *Nuova Vigna Parrocchiale*, lying about 380 m. east of this temple, was brought to light a complicated system of cisterns and drains, and a number of architectural terracottas and votive offerings. Among the latter were a quantity of sherds, mostly of black Etrusco-Campanian vases, bearing the name of the goddess Hera painted or incised on them in Greek letters. These sherds are of exceptional importance, since they give evidence of the presence in Caere of immigrated Greeks, who worshipped a Greek goddess in an Etruscan temple. This, further, lends weight to the tradition of the worship of the Greek Leukothea, or Eileithyia, in the seaport of Pyrgi, whose temple was sacked by Dionysios of Syracuse in 384 B. C.⁷ The temple of Hera, as indicated by the sloping of the terrain and by the direction of the drains, probably

¹ Pellegrini, *l. c.*, No. 9 = Van Buren, *FTR*, Female heads, type XXII (p. 22).

² Cf. Koch, *DC*, pp. 32, 34, 59, and 70, pls. V: 5 and 7, XII: 3, and XVIII: 1.

³ Certainly, of the last-mentioned type there is a specimen in the Louvre (S. 1095), which was ascribed to Caere by Martha, *AE*, p. 283, fig. 191 (= Koch, *DC*, pl. XIII: 3). In reality, however, its provenience can be traced to Capua, as is demonstrated by Koch, *DC*, p. 59, note 2. The possibility that antefixes of this Campanian type could have decorated a temple at Caere is supported only by the fact that a couple of terracotta volutes found in the *Vigna Parrocchiale* are considered by Men-

garelli (*StE*, 10, 1936, p. 76) to have belonged to an antefix of this type. The evidence, however, is not very strong, since such volutes may equally well have belonged to another kind of terracotta decoration. It is also remarkable that among the great quantities of architectural terracottas discovered at Caere in earlier times there is no single fragment of such an antefix.

⁴ Pellegrini, *l. c.*, No. 3.

⁵ Koch, *DC*, p. 30, pl. XXXIII: 2.

⁶ Mengarelli, *StE*, 1, 1927, p. 146; id., *StE*, 9, 1935, p. 84; id., *StE*, 10, 1936, p. 67.

⁷ Cf. Taylor, *LCE*, pp. 125 f.

stood a little further up-hill to the south-east of the excavated area, in the so-called *Vecchia Vigna Parrocchiale*. This vineyard, however, could not be excavated on account of the expense. Near the cisterns was discovered a kiln, which probably served for the firing of fictile offerings, and perhaps also of such architectural pieces that were made to replace damaged members of the temple's terracotta decoration.

Of the terracottas discovered by Mengarelli in the *Vigna Parrocchiale* many belong to types known from earlier excavations on this site or in its neighbourhood. It is very likely, therefore, that some of the terracottas discovered here in earlier times belong to the temple of Hera. On the other hand, the large number of architectural terracottas of the most various kinds brought to light at various times in the terrain behind the Roman theatre cannot have belonged only to this temple and to the small shrine that stood above the *Manganello* stream. It is even possible that the terracottas found by Mengarelli in the *Vigna Parrocchiale*, in view of their great diversity of types, belong to more than one temple. There was no doubt in this region — in the centre, that is, of the ancient city — a greater number of temples, all trace of which may now be lost. It would be hazardous, however, from the extant terracotta material to try to determine the number of these temples or to distribute the terracottas among different buildings. In these circumstances I have classified the terracottas found at Caere in earlier times merely by stylistical, technical, and typological criteria, and, to avoid repetition, I have included in this classification the terracottas found in the regular excavation in the *Vigna Parrocchiale*, and some pieces found sporadically in later times. Only the few pieces found in the excavation of the small temple above the *Manganello* are grouped separately, as they provide types not found elsewhere in Caere and apparently all belong to this temple.

I have classified the material in five groups, each of which comprises terracottas displaying common stylistic and technical characteristics and, therefore, is datable to a definite period.

GROUP I.

To this group are assigned a number of terracottas which from stylistic and technical criteria are to be dated to the early archaic period, *i. e.*, to the first half of the VI century B. C. The group comprises a great number of plaques with figured representations; most of these plaques formed part of continuous friezes representing quadrigae with drivers and *parabatai*, and armed riders in pairs. In addition to these there are a series of antefixes of a very primitive type, and, finally, a few fragments of revetment plaques showing ornamental designs. All these terracottas are made of a coarse, heavy and compact clay, which is baked very hard and has a deep reddish hue, even in the break. The polychromy is very well preserved; the colours were apparently applied to the clay before firing, generally on a thin slip.

Figured frieze plaques.

I: 1 — Revetment plaques showing quadrigae with drivers and *parabatai*. The figures are executed in low relief and rest on a narrow roll, which forms the lower edge of the

plaques; above is a similar roll surmounted by a series of short concave strigils curved outwards at the top. The execution of the reliefs is rather summary, and several details, such as the eyes of the men and the beasts, parts of the harness, etc., are not moulded but merely painted. Of the horses only the two outer ones are in relief, while the visible parts of the other two are merely painted on the background, with the exception of a single leg or tail that may be in relief. The painting, however, is not always careful, and in some cases the painter has left out a leg or two, or a tail. In spite of this the colouring enables the figures to stand out clearly against the background, which is painted in cream or reddish yellow. The roll below is generally red, the one above, black. The strigils are alternately red, cream, and black; the grooves between them are filled with black stripes ending in points above. The rounded surface above the strigilation is cream, with three vertical black lines above each of the cream strigils.

Most of the plaques are restored, and the restored parts are painted. In the main, however, the restorations affect only parts of the background and of the strigilation. On some plaques the nail-holes are visible; on others they seem to have been filled in by the restorer.

The frieze has a total height of 31—32 cm.; the height of the main field, excluding the rolls, is 20.5—21 cm. The thickness of the plaques, excluding the relief, is 2 cm.

a (Pl. 4: 6) — Plaques showing a quadriga ready to start. The horses are standing to the right, with curved necks and muzzles close to their breasts, eager to start but still held in by the driver, who stands on the chariot holding the reins with both hands. Behind him is a warrior, who puts one foot on the chariot and grasps the stanchion with his right hand to help himself to mount. The warrior wears a helmet with solid cheek-pieces and a high crest which hangs down behind, reaching to his hips; a cuirass with a row of large tabs below; and a chiton whose nether hem is visible below the tabs. He carries a long spear in his left hand. His long wavy hair hangs down on his back. The driver has also long hair dressed in the »Etage»-fashion, and wears a short sleeved chiton. The chariot has a low thick platform, a five-spoked wheel, a triangular projecting hood or antyx, stanchion, and large side-hoops. This kind of chariot Nachod considers to be a development of an Ionicized Etruscan type. The chariot-pole is in relief, while the traces, which pass through two holes in the antyx, are merely painted, and so is the one visible hole. The horses have thick forelocks, hanging manes, slim bodies, tall hindquarters, and long tails. The number of legs and tails, rendered in relief or merely painted, indicates that we have to do with a quadriga, although only two of the horses' heads are visible. The harness consists of a bridle, a breast-strap, and another strap that passes round the belly. The reins pass through a ring on the horses' necks.

The flesh of the men is dark red, their large eyes are white with black outlines and irises, and the hair is black. The cuirass of the warrior is light red with white and red tabs, the chiton is black, the helmet light red with the crest painted in sections of red and white, the spear is red with a black head, and the shield is black. The driver's chiton is white with black edges. The chariot's wheel, platform, stanchion, and pole are red; the hood is black, with a white circle and a ring of white dots to mark the hole through which the white trace passes. The near horse is red with black lines indicating the mane,

the ribs, and the ripple of the skin on the haunches¹; the other horses are cream, black, and red in varying order. The eyes of the horses are similar to those of the men, white and long, and placed lengthwise in the head. The reins and harness are red and white.

Length of plaque 43 cm.

Berlin, Antiquarium: Helbig, *Grenzboten*, 1870, p. 154; id., *AZ*, 28, 1870, p. 123, No. 6; MICA, suppl. 1891, pl. I; Pellegrini, *StM*, 1, p. 97 f., No. 10, fig. 7 (reversed); Fenger, *TEL*, p. 17, fig. 66; Wiegand, *GNC*, p. 31 (A, 2); Nachod, *RI*, pp. 60 f., pl. 3, No. 74; Van Buren, *FTR*, p. 65 (Friezes, type IV: iv), pl. XXX: 1; Ducati, *SAE*, p. 243, fig. 254; Vighi, *StE*, 5, 1931, pp. 107 ff., pl. IX: 1; Giglioli, *AE*, pl. XCIX: 3, p. 21.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, *GNC*, p. 30, No. XIa, pl. 177: 2; Poulsen, *HM*, H. 174; *Bildertafeln*, p. 62.

b (Pl. 4: 8) — Fragments of plaques showing a chariot scene similar to that of the previous plaques, but differing in details. The fragments are now in the British Museum; most of them were acquired in 1884 from the Castellani Collection. Some of them are now set in plaques of plaster together with fragments of plaques which belong to type d). The warrior who is mounting the chariot has a short cuirass without tabs, ending in a thick curved edge round the waist,² below which is the hem of a short chiton. The horses are standing to the right, reined in by the driver; the near one is biting its right foreleg, while the second rears up its head. On one of the fragments are visible, to the right of the horses, the left leg and the end of the spear of a mounting warrior. This shows that the scene, at least in this case, was repeated on the same plaque.

The colouring is similar to that of the previous plaques, with a few differences. The warrior's cuirass is red, his chiton white. The horses are coloured in red, cream, and black, in various combinations.

London, British Museum: Castellani Coll., *Sale Cat.*, Nos. 481—485; Walters, B 626 (1, 2, 5, 7, 17, 18, 20).

c (Pl. 4: 9) — Two fragments of plaques showing a chariot scene similar to that of the preceding ones. One fragment shows four horses standing to the right. The tails and the lower half of the hindlegs and right forelegs are missing. A piece of the lower edge of the plaque is preserved to the right. The near horse and the fourth bend their muzzles against their breasts, while the two in the middle rear up their heads. All heads are in relief; of the forelegs six are in relief and two painted; of the hindlegs there are four in relief and two painted (sic). Among the hindlegs a piece of the chariot-pole is visible.

The near horse and the third are dark reddish-violet, with cream manes striped with black; the second and the fourth are cream with dark reddish-violet manes. The legs of the fourth horse are outlined in brownish black on the reddish-yellow background. The eyes and details of the bridles are outlined in brownish black. The chariot pole is red. The lower surface of the plaque is striped in brown and white, which shows that this edge was visible.

¹ Such lines, painted or incised, are frequently seen on horses represented on black-figured and red-figured Greek vases; cf. also the bronze horse from Grumentum, now in the British Museum: Lamb, *Greek and Roman Bronzes*, pl. XXXIX: b.

² For this type of cuirass, the so-called »Glockenpanzer«, see Hagemann, *Der griechische Metallpanzer* (Diss. Freiburg i. Br., Leipzig 1913), pp. 3 ff.

Height 20 cm.

The other fragment shows the hind-parts of four similar horses, with a fragment of the chariot-hood, coloured in brown.

The execution of the reliefs is more careful than on most of the other plaques belonging to this series. The colours, too, are different, and so is the clay, which is yellowish with black grains of augite.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, pp. 29 f., pl. 177: 1; Van Buren, FTR, pp. 65 f. (Friezes, type IV: vi); Poulsen, HM, H. 175.

d (Pl. 4: 7) — Plaques showing a chariot scene that represents the moment following upon the one illustrated on the previous plaques. The warrior has mounted on the chariot and stands behind the driver, holding the spear in his left hand and steadying himself by grasping the stanchion. The driver, stretching out his arms, loosens the reins, and the horses pace forwards towards the right with raised heads, each with one foreleg bent and lifted. The warrior and the driver are attired in the same manner as before, but the helmet has no crest, an omission apparently due to the lack of space.

Of this type of plaque there are three complete specimens, two in Berlin and one in Copenhagen, and a number of fragments in the British Museum. On one of the Berlin plaques the horses lift the right foreleg, while on the other specimens they lift the left.

The colouring is in the main similar to that of the plaques a) except for a few details. Thus, on the complete plaques the warrior's cuirass is white with black buttons and ornaments; and on the Berlin plaques white is used also for the helmet, for the wheel-spokes, the side-hoops, and the platform of the chariot; and, on one of them, for the warrior's chiton also. The near horse is black, the second cream, the third dark red, and the fourth light red. On the London fragments, however, the colour scheme of the horses is somewhat different, and varies from one specimen to another.

Length of plaque 36 cm.

Berlin, Antiquarium: Helbig, Grenzboden, 1870, p. 154; id., AZ, 28, 1870, p. 123 (I, 6); MICA, Suppl. 1891, pl. I; Helbig, Mélanges Perrot, p. 168, fig. 2; Pellegrini, StM, 1, p. 99, No. 11; Fenger, TEL, p. 17, fig. 68; Wiegand, GNC, p. 31 (A 3); Van Buren, FTR, p. 66 (Friezes, type IV: vii), pl. XXX: 2; Vighi, StE, 5, 1931, p. 109, pl. IX: 2; Giglioli, AE, pl. XCIX: 2, p. 21.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, p. 30 (XI b), pl. 177: 3; Poulsen, HM, H. 174; Bildertafeln, p. 62.

London, British Museum: Walters, CT, B 626 (1, 4, 6, 9, 11, 19).

I: 2 — Revetment plaques of the same type as the preceding ones, showing pairs of riders. The legs and tail of the inner horse are merely painted, and so are the feet of the inner rider. The height of the plaques corresponds to that of the previous ones.

a (Pl. 5: 10, 12) — Plaques showing a pair of riders galloping towards the left. The near rider is leaning forwards and carries a long spear and a round shield, which completely covers his body. The other is leaning backwards, so that his shoulders are seen above the rim of the shield. He wears a chiton but has no weapon and is probably the other's attendant. Both riders have bare feet and long hair which flows along their back, waved in the »Etage«-fashion. The horses have hogged manes, slim bodies, and long tails. They are cantering, with raised forelegs and hindlegs resting firmly on the ground. Between

the forelegs of the horses are the tails of another pair of horses, the remainder of which was on the adjoining plaque.

Of this type of plaque there are three specimens, one in Berlin and two in Copenhagen. On one of the latter the right edge cuts off a part of the horses' tails, which on the two others are complete. The latter are 31 cm. long, the former 25.6 cm.

Colouring: — Flesh, eyes and hair of men as on previous plaques; attendant's chiton, white; spear, red with black head; on shield, whirligig in red, white, and black, within a red rim; near horse, red with black lines on belly and haunches; inner horse, dark red or black; bridles and reins, white.

Berlin, *Antiquarium*: Helbig and MICA, as above; Pellegrini, *StM*, 1, p. 99, No. 12; Fenger, *TEL*, p. 17, fig. 65; Wiegand, *GNC*, p. 31 (A, 1); Van Buren, *FTR*, pp. 60 f. (Friezes, type III: i) pl. XXV: 1, above; Vighi, *RL*, 6, 1930, pp. 415 ff., with a plate; id., *StE*, 5, 1931, pp. 105 ff.

Copenhagen, *Ny Carlsberg Glyptotek*: Wiegand, *GNC*, pp. 30 f. (XI c), pl. 177: 4; Poulsen, *HM*, H. 174; *Bildertafeln*, p. 63; Ducati, *SAE*, p. 244, fig. 255; Giglioli, *AE*, pl. XCIX: 4, p. 21.

b (Pl. 5: 11) — Plaques similar to those of the previous type, but somewhat different in details. The attendant's head is brought so near to that of the warrior that his body is completely covered by the shield. Of this type there is one plaque in Copenhagen, and another, longer but fragmentary, in Berlin. In front of the horses on the latter plaque are two long thin tails of a preceding pair of horses, and the end of a spear. The near horse is black, the inner red.

Length of plaque in Copenhagen, 27.5 cm.; of fragment in Berlin 32 cm.

Berlin, *Antiquarium*: Van Buren, *FTR*, pl. XXV: 1 (below).

Copenhagen, *Ny Carlsberg Glyptotek*: *Bildertafeln*, p. 63 (in the middle).

c (Pl. 5: 10) — Plaques showing a pair of riders galloping at full speed towards the left, the horses flying in mid-air with the legs drawn up under them. The riders are similar in attitude and equipment to those on the plaques a), but owing to the greater speed, their legs are drawn further back. The horses' manes are hanging.

The manner in which the gallop is suggested on these plaques is very remarkable. Certainly, the flying gallop is a motive frequently met with in Minoan art.¹ But the Minoan scheme represents the animal with the legs extended forwards and backwards, in an attitude, that is, which is never to be found in reality.² In Greek art a galloping horse is generally represented with the hindlegs resting on the ground and the forelegs lifted in the air, and this attitude is usually retained also when a horse is occasionally depicted in the flying gallop or hovering in the air, as, for instance, the winged Pegasus on a Protocorinthian vase.³ But the realistic manner in which the flying gallop is rendered on these plaques, wholly in accordance with nature, seems to be unparalleled and unique, before the invention of the instantané. It is probably to be considered as an early manifestation of Etruscan realism.

¹ Cf. Evans, *Palace of Minos*, I, pp. 713 ff., fig. 538—541, and *passim*.

² For the representation of the gallop in art, see Reinach, *RA*, 36, 1900, pp. 216 ff. Reinach, however,

overlooked the plaques from Caere.

³ Friis Johansen, *Les vases sicyoniens*, pl. XXX, 2 a, 2 b. Cf. also the Lycian sarcophagus from Sidon: Winter, *KiB*, 261.

Of this type of plaque there are two complete specimens, both in Copenhagen, and a fragment in the British Museum. On one of the plaques in Copenhagen the near horse is light red with black stripes, on the other it is cream with similar stripes; the inner horse on both plaques is black. The bridles and reins are dark red or white, according to the colour of the horse. Other details as on the previous plaques. On the London fragment the colours have almost vanished.

Length 30.7 cm.

Copenhagen, Ny Carlsberg Glyptotek: MICA, Suppl. 1891, pl. I; Pellegrini, StM, 1, p. 99, No. 13; Helbig, Mél. Perrot, p. 168, fig. 3; Fenger, TEL, p. 17, fig. 67; Wiegand, GNC, p. 31, pl. 177: 5; Poulsen, HM, H. 174; Bildertafeln, p. 63 (left); Vighi, RL, 6, 1930, pp. 415 ff., with a plate; id., StE, 5, 1931, pp. 105 ff.; Giglioli, AE, pl. XCIX: 4, pl. 21.

London, British Museum: Castellani Coll., Sale Cat. No. 486; Walters, CT, B 627; Van Buren, FTR, as before, pl. XXV: 2.

I: 3 — Fragments of relief plaques with various motives, belonging to different friezes.

a — Fragment of a relief showing two horses running towards the left, harnessed to a chariot now missing. The horses' heads, forelegs, and tails are also missing, and the colouring is gone. Length 41.5 cm.

Florence, Museo Archeologico, No. 84073.

b — Small fragment of a relief showing a warrior mounting a chariot, on which stands the driver. The scene is turned towards the left. The warrior wears a round shield; his head is missing, and so are the upper part of the driver and the horses. No traces of colouring. Dim.: 13.5 × 12.5 cm.

Paris, Louvre: Pellegrini, StM, 1, p. 97, No. 8; Van Buren, FTR, p. 65 (Friezes, type IV:v); Vighi, StE, 5, 1931, p. 108.

c — Small fragment of a relief showing a banquet. A man wrapped in a mantle lies upon a *kline*, holding a *kantharos* in his raised right hand and a *machaera* in his left. In front of the *kline* is a low table on which are various vases, and beneath the table are seen the hindquarters of a dog with a long curving tail. Above are traces of concave strigils, but there is no moulding between them and the figured field. No traces of colouring. Dim.: 18 × 13 cm.

Paris, Louvre, No. 1077: Pellegrini, StM, 1, p. 97, No. 9, fig. 6; Van Buren, FTR, p. 70 (Friezes, type VIII); Vighi, StE, 5, 1931, p. 111.

d — Small fragment showing the remains of two riders facing left; the near one carries a bow. The riders have cream chitons; the near horse is yellowish-brown with black dots, the inner one is red. The background is cream. Dim.: 16.5 × 11 cm.

Berlin, Antiquarium: Helbig, AZ, 28, 1870, p. 124, No. 9 b.

e — Fragment of a plaque showing a male figure running towards the left, carrying the body of another figure in his arms. The running figure is preserved to the knees; his body is in profile, but the head is facing. He wears a short sleeved chiton with a thick

nether hem; his hair reaches to his shoulders. Of the other figure only a part of the torso is preserved.

Colouring: — Flesh, red; hair, black; chiton, cream with black dots on hem; background, cream.

Dim.: 17×12 cm.

Berlin, Antiquarium: Helbig, AZ, 28, 1870, p. 124, No. 8.

f — Fragment of a plaque showing the torso of a human figure, upright in a stiff and strange attitude, and clad in a thick dress. Below are remains of the legs, facing, and a left hand grasping the edge of the robe; above are traces of a beard or hair. The figure perhaps represents an idol. To the right of it are traces of the tail and a hindleg of a cow.

Colouring: — Flesh, yellowish red; dress, white; tail, dark red with black lines; background, yellowish grey.

Dim.: 20×12 cm.

Berlin, Antiquarium.

g — Small fragment showing a warrior to the right carrying a round shield. Dim.: 8×10 cm.

Berlin, Antiquarium: Helbig, AZ, 28, 1870, p. 124, No. 8.

Antefixes.

I: 4 — A series of antefixes showing a female head. These antefixes are of a very old and primitive type. The head forms merely a species of cover or end-piece for the tile. Its upper edge coincides with the curving tile, while its lower part reaches below it. When the cover-tile was placed above the joint of two rain-tiles, the antefix thus concealed the joint from the front. The face is oval or triangular in shape, with coarse features. The hair is mostly rendered as a plain mass, falling down from behind the ears in thick tresses, one or two on either side. The ears are schematically modelled and adorned with disc-shaped rings, moulded or merely painted. There is no separate base.

Among the antefixes belonging to this type may be distinguished five variants, each with its special characteristics. The specimens belonging to the same variant, however, are not necessarily all made in the same mould, as is apparent from slighter differences; in some cases, however, such differences may also be due to retouching.

The variants are marked **a—e** and arranged according to their date and to the development of the type.

a (Pl. 6: 13) — This variant is the most primitive of the series. The face is triangular and almost flat, except for the short nose, which is pointed and rather prominent. The eyes and brows are indicated by almost invisible swellings. The mouth is a straight furrow, with slight depressions at the angles and below the lower lip. The ears are in the shape of large ovals, flat or shallow. The hair is in a solid, plain mass, with a slight notch above the forehead to mark the parting. One tress on either side.

Only the colouring gives life and expression to this primitive mask. The flesh is cream. The almond-shaped eyes are outlined in black, and black are the irises and the thick, horizontal or curved brows. The hair is also black, with white undulating lines. The lips are red, and the windings of the shell of the ear are marked schematically by red or black lining. The ear-rings are marked with a red dot on the ear-lobes, and round the neck is a string of beads painted alternately red and black, or red and green.

Height 13—15 cm.

Stylistically, this type of head is connected with certain heads of canopies belonging in the late VII or in the early VI century B. C.¹; it may also be compared to certain »Daedalic» stone sculptures from the same period, such as the woman from the Polledrara tomb at Vulci.²

In addition to four specimens in the Berlin Museum, from the Vigna Marini-Vitalini, there are a number of exactly similar antefixes in various other museums. The provenance of these is not always known, but in view of their identity with the Berlin specimens they can be ascribed to Caere with certainty.

Berlin, Antiquarium: Helbig, AZ, 28, 1870, p. 123, No. 4; MICA, Suppl. 1891, pl. III: 4 and 4 a.

Paris, Louvre, S 1089, S 1091: Cataloghi del Museo Campana, Classe IV, serie 3, Nos. 122, 123.

Rome, Villa Giulia: Della Seta, VG, p. 207, No. 25214.

Philadelphia, University Museum, MS 1808, MS 1815: Luce, AJA, 24, 1920, pp. 29 f., figs. 1—2; Van Buren, FTR, p. 14 (Antefixae, Div. IV, type I a), pl. VI; Catalogue of the Mediterranean section (1921), p. 155, Nos. 245 A, B; Dohan, MMS, III (1930—1931), p. 226, figs. 49—50.

New York, Metropolitan Museum, GR 1032, GR 1033.

b (Pl. 6: 14) — This variant, too, has a triangular face, with a flattened crown. The eyes are large and bulging, surrounded by narrow raised rims, of which the lower ones are almost straight, while the upper are arched like the brows. The nose is long and pointed. The mouth is small and slightly curved. The hair is rendered like a plain, tight-fitting cap, with a scalloped edge above the low forehead; on either side is a thick lock of hair. The ears are large, with faintly indicated windings; the lobes are drawn down so as to give space for an ear-ring, but there are no traces of painting upon them.

Colouring: — Flesh, cream; hair, brows, eyelids, and irises, black; lips, red outlined with black.

Height 13 cm.

This variant, too, is stylistically connected with certain Etruscan sculptures of VII/VI century date, such as, for example, a canopy head in Brussels, the Vulci centaur, and a sphinx head in Berlin, which all show the same type of rimmed eyes.³

Berlin, Antiquarium: Helbig, as above.

New York, Metropolitan Museum, GR 1035: Luce, AJA, 24, 1920, p. 31; Van Buren, FTR, p. 14 (Antefixae, Div. IV, type I b), pl. VII: 1.

c (Pl. 6: 15) — This variant has a triangular face with very large eyes, rendered by slightly raised, flat or somewhat concave surfaces, upon which the eye-lashes and irises

¹ Giglioli, *AE*, pls. LXI ff.

seum, I: II, pp. 155 ff., pl. I; Giglioli, *AE*, pl. LXX.

² Pryce, *Catalogue of Sculpture in the British Museum*, I: I, pl. LXVIII, pl. LXXV: 3.

are painted. The nose is thin and rather long. The mouth is straight, with a pronounced groove in the upper lip. The hair is in a plain solid mass, with a furrow indicating the parting and a scalloped edge above the forehead; on either side of the neck are two thick tresses. The ear-rings are large and moulded.

Colouring: — Flesh, cream; hair, black with white wavy lines on the side tresses; brows, eye-lashes, irises, and windings of ears, black; lips, red; ear-rings, yellowish-red with centre and outline in red and a circle of green dots between them; necklace of red heart-shaped pendants hanging from a black stripe.

Height 18 cm.

An antefix similar to this variant, though from another mould, was found near the Tumulo del Colonello in the Banditaccia necropolis; the nose is broken off and the break has been painted black.

Berlin, Antiquarium: Helbig, as above; MICA, Suppl. 1891, pl. III: 5 and 5 a.

Philadelphia, University Museum, MS 1809 and MS 1812: Luce, AJA, 24, 1920, pp. 30 f., fig. 3; Van Buren, FTR, p. 14 (Antefixae, Div. IV, type I c), pl. VII: 2 (the lower part of both specimens is restored and the ear-rings are missing).

New York, Metropolitan Museum, Gr 1035.

Cerveteri: Mengarelli, StE, 10, 1936, p. 75, pl. XXVI: 2.

d (Pl. 6: 16, 17) — This variant is similar to the previous one, save for a few details. The face is not triangular but uniformly oval. The forehead is higher, the eyes narrower. The nose is triangular, short and broad. The ears are large, with produced lobes on which the ear-rings are painted.

Colouring: — Flesh, cream; brows, eyelids, irises, and windings of ears, black; hair, black with white undulating lines; lips and ear-rings, red; necklace, a black stripe, sometimes with red cross-stripes.

Height 16.5—17 cm.

Berlin, Antiquarium: Helbig, as above.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, HM, H. 181 (upper part not belonging).

Paris, Louvre, 5185, S 165, and an unnumbered specimen: Cataloghi del Museo Campana, Classe IV, serie 3, p. 6, Nos. 100 and 101 (The specimen No. 5185 = Campana 101 has a rectangular base and a large shell decorated with a serpentine band, both modern).

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, p. 76, pl. XXV: 5.

e (Pl. 6: 18) — This variant shows very plump and ugly features. The eyes are rounded swellings; the nose is very short, with extremely broad nostrils; the mouth is thick, with a short upper lip. The windings of the ears are rendered plastically, and so are the large disc-shaped ear-rings which cover the ear-lobes. The hair is parted and dressed in vertical waves above the forehead; on either side are two tresses. No traces of colouring are preserved. This variant is apparently the latest of the series and in many respects resembles the types included in the following group. Height 17 cm.

Berlin, Antiquarium: Helbig, as above.

Philadelphia, University Museum, MS 1810: Luce, AJA, 24, 1920, p. 31, fig. 4; Catalogue of the Mediterranean section, p. 155, No. 246.

New York, Metropolitan Museum, GR 1028: Van Buren, FTR, pp. 14 f. (Antefixae, Div. IV, type I d), pl. VII: 3.

Revetment plaques with ornamental designs in relief.

I: 5 — Fragments of revetment plaques showing: —

a) a series of short convex strigils painted in red and black, below which is a low torus with traces of concentric circles filled in with red;

b) a series of strigils painted alternately in red, cream, and black;

c) a piece of the lower part of a plaque with palmettes and lotus-flowers in relief, painted in red and black on a light ground. The lower edge was cut to follow the pattern.

The fragments **b)** and **c)** seem to be somewhat later than **a)**, which belongs to the early VI century B. C.

Cerveteri (Vigna Parrocchiale): Mengarelli, *StE*, 10, 1936, p. 78.

GROUP II.

The terracottas assigned to this group belong to the later archaic period, or to the second half of the VI century B. C. The group comprises several types of terracotta decoration: flat painted plaques, which probably served for interior decoration; terminal tiles of various shape; eaves-tiles and hanging curtains; revetments of different kinds; antefixes, acroteria, and other crowning figures. The clay is coarse, mixed with particles of mica, augite, and pozzolana; it is well hardened and has a red or yellowish-red hue. The surface is generally covered by a yellowish slip, on which the colours were applied, always before firing. The polychromy is generally very well preserved.

Flat painted plaques.

II: 1 — Flat painted plaques. From the absence of nail-holes it may be inferred that plaques of this sort were not applied to the wood-work of a temple. Most probably they decorated the inside of the cella, fastened to the walls with mortar. This interior use appears the more probable, since similar plaques have been found in tomb chambers at Cerveteri, in which they can only have been used as wall decoration, instead of fresco paintings.¹

In style and execution some of these painted plaques vie with the best products of contemporary Greek vase painting. The drawing of the horses on the fragments **g—i**, for instance, is purely Greek in character and much superior to the art shown by the relief plaques with the same motive (**I: 1—I: 2**), which are no doubt made by an Etruscan artist. It is not unlikely, therefore, that the plaques destined for this interior decoration were painted, partly at least, by Greek masters who had established themselves in Caere.

a (Pl. 7: 19) — A large painted plaque of rectangular shape, showing the lower part of two warriors walking towards the left, the near one a little behind the other. Both warriors carry a large round shield, black with a red rim; that of the near warrior is decorated with a big lion's head with open jaws, outlined in red, with cream mane and

¹ Neppi Modona, *Pitture etrusche arcaiche. Le lastre fittili policrome*, *Emporium*, 67, No. 398, 1928; Giglioli, *AE*, pl. CVIII, p. 22.

teeth. The legs of the warriors are red; those of the inner one are bare, while those of the outer are protected by black greaves. The figures rest upon a border of three horizontal stripes, red, cream, and black. The ground is cream.

The vertical sides of the plaque are smooth and have raised edges or ridges at the back, similar to those of a flat roof-tile, but continuing from the bottom to the top. The plaque was thus separated from the wall by an empty space, or perhaps the ridges were sunk into the wall. The upper edge of the plaque is not smooth, but has been hacked off with a tool after the plaque was fired. The upper part of the figures was apparently on an adjoining plaque above.

Height 73 cm., width 51.6 cm.; thickness 2.2 cm.; height of lateral edges (including plaque) 5 cm.

Cerveteri (Vigna Parrocchiale): Mengarelli, *StE*, 10, 1936, p. 80, pl. XXVI: 3.

b — Fragment of a similar plaque showing the lower half of a leg to the left, wearing a winged boot. The leg is dark yellow on a cream ground, the boot is red, and the wing cream, with feathers outlined in black. The foot rests on a black stripe, below which were vertical bands of black and cream alternately, as on the well-known plaques in the Louvre.¹

Height 32 cm., width 23 cm., thickness 3.8 cm.

Cerveteri (Vigna Parrocchiale): Mengarelli, *StE*, 10, 1936, p. 81, pl. XXX: 9.

c — Fragment of a similar plaque showing the profile of a woman delicately drawn in black on a cream ground.

Cerveteri (Vigna Parrocchiale): Mengarelli, *StE*, 10, 1936, p. 80, pl. XXIX: 6.

d — Similar fragment showing part of a woman's right arm, with a sleeve and two bracelets, drawn in black on a cream ground.

Cerveteri (Vigna Parrocchiale): Mengarelli, *StE*, 10, 1936, p. 80, pl. XXIX: 8 (upside down).

e (Pl. 7: 20) — Fragment of a painted plaque showing, to the left, the face and breast of a woman in profile to the right. The original edge of the plaque is preserved on this side of the fragment, running vertically in the middle of the figure, which was thus distributed over two plaques. The woman's profile and other details of the representation are delicately drawn in black. Her flesh is cream, like the background. She has full features and a very large eye, facing, whose iris is painted red, with a black pupil and black outline. Her full lips are yellowish-brown or ochre, and the same colour is used for her necklace of large round beads and for her chiton, which has an upper border of black lines. Her hair is black, scalloped above the forehead and tied up with a red fillet edged with ochre. Her head was covered with a red veil. To the right of the woman's face is a raised female forearm, with a bracelet round the wrist, and from the left, crossing her breast, comes another female forearm, also with a bracelet, whose hand is grasped by an ochre-coloured male hand stretched out from the right. Above these hands are the hind

¹ Giglioli, *AE*, pl. CVIII.

portion and the right wing of a flying bird, ochre-coloured, with bluish-grey tail and wing bordered with red, black lines marking the feathers. In the lower left corner of the fragment, finally, is a small portion of a third female arm and a piece of red, which may be part of the veil mentioned above.

There can be little doubt that this latter arm belongs to the woman seen on the fragment, while the other two arms from their size and position must belong to another woman represented on the adjoining plaque. The subject of the representation was perhaps the meeting of two processions, like those represented on the well-known painted plaques in the Louvre.¹

Height 19.5 cm., width 18.5 cm., thickness 3—3.5 cm.

Berlin, Antiquarium: Helbig, *AZ*, 28, 1870, p. 124, No. 22; Curtius, *AZ*, 30, 1872, pp. 96 f., pl. 68; Petersen, *RM*, 17, 1902, p. 156; Neppi Modona, *Emporium*, 67, 1928, pp. 8 f. (of the extract), fig. 12.

f — Small fragment of a similar plaque showing the middle portion of a yellowish-brown male arm stretched towards the right. Round the arm is a red band with a row of yellowish-brown bullae, and behind are traces of a red mantle. At the lower edge is a fragment of a round brown object with a row of erect spines (a hedgehog?). Dim.: 9×9.5 cm., thickness 3 cm.

Berlin, Antiquarium.

g — Small fragment showing the upper part of the heads of two horses, of which the outer one is yellowish-brown with a dark reddish-brown mane, while the other is red with a yellowish-brown mane. Above on the background are traces of yellowish-brown, red, and white, with red zigzag lines. Dim.: 13.5×10.5 cm., thickness 3 cm.

Berlin, Antiquarium.

h (Pl. 8: 22) — Fragment of a painted plaque showing a pair of riders galloping towards the left. The heads and hind portions of the horses and the heads of the riders are missing. All the outline is in black. The near horse is yellowish-brown; the other is red, but its off foreleg is yellow. This touch of ancient conventionalism is met with also on the following fragment. Of the near rider only the left leg is visible, yellowish-brown with a red boot. He carries a round shield decorated with a whirligig in red, white, and black, surrounded by a red rim with black and white dots. Below the shield a piece of a red spear-shaft is visible. Of the other rider only his bare yellowish-brown feet are visible below the horse's belly. The ground is greenish grey. Dim.: 17×18 cm., thickness 2.3 cm.

Berlin, Antiquarium: Wiegand, *GNC*, p. 31.

i (Pl. 8: 23) — Two fragments, joining, showing the forepart of two horses galloping towards the left. The near horse is red, with white teeth and eye, and a yellowish-brown right foreleg. The inner horse is white with a yellowish-brown forelock. Of the riders

¹ *MICA*, 6, 1859, pl. XXX. On one of these plaques (*l. c.*, pl. XXX: 1) is a woman walking towards the right, and immediately behind her comes a man who seems to stretch his left arm forwards over the woman's shoulder; a similar scene was probably depicted on our plaque.

only their bare feet are visible, painted yellowish-brown. Below the horses' forelegs are the long tails and a portion of a hindleg of another pair of horses. Of these the outer horse is yellowish-brown, the inner red. The ground is greenish grey. Below is a fragment of the original edge marked with a red border; the under surface is white with oblique red stripes. Height 22.5 cm., thickness 2.3 cm.

Berlin, Antiquarium: Wiegand, as above.

k (Pl. 7: 21) — Fragment of a plaque showing the head of a rampant lion. The lion is coloured yellowish-brown, with white teeth, tongue, and eye, and stands on a red field surrounded by a narrow white band and a broad blue frame. To the right the original edge of the plaque is preserved. Height 18 cm., width 20 cm., thickness 4 cm.

Berlin, Antiquarium.

Terminal tiles.

II: 2 — Fragments of terminal tiles which probably formed part of the raking cornice of a pediment. These tiles were L-shaped in section, that is, they consisted of a flat vertical portion applied at right angles to the edge of a flat tile. The front surface of the upright part and the visible portion of the underside of the tile were decorated with various painted designs. These tiles, as well as those of the following No., were erroneously dated to the IV—III century B. C. by Vighi; a comparison of their designs, however, with those displayed *e. g.* by the Caeretan hydriae¹ shows clearly that they ought to be placed in the present group, like the following fragments of eaves-tiles.

a (Pl. 8: 24) — Right end of the vertical part of a terminal tile. The piece increases in thickness towards the bottom, and at the lower edge, behind, are traces of the broken roof-tile. The decoration of the front surface consists of a pattern of maeander sections, alternately red and black on a cream ground, with black squares in the spaces, in which are cream rosettes outlined in red, with black dots in the petals. This pattern is enclosed above and below between narrow borders of step-like ornament in red, cream, and black, separated from the main field by strips of black and red squares, the latter with a horizontal cream line in the middle. On the underside of the tile are traces of wheel-ornaments, with red and black spokes and red rings.

Height 19 cm., thickness above 2.3 cm., thickness below 4 cm., thickness of roof-tile 3.3 cm.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, pp. 79 f., pl. XXIX: 10.

b (Fig. 19 a) — End-piece of a terminal tile showing a pattern of maeander sections, red and black outlined with cream, between which are square spaces decorated with stars and winged horses, cream and red on a black ground. The pattern is enclosed above and below by step-borders in red, cream, and black. To the right the piece ends with a vertical S-volute with bladder-shaped leaves in the corners. The volute is light brown with red

¹ Cf. Pfuhl, *MZG*, III, pp. 35 ff.

edges and a black line along the middle; the leaves are brown and cream, likewise edged in red. On the underside of the tile are traces of a wheel-pattern, red and black on a cream ground. Height 24 cm.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (a, 1), fig. 14; Vighi, StE, 5, 1931, p. 141, fig. 2.

c (Fig. 19 b) — Terminal tile reconstructed from two fragments. The decoration consists of a maeander pattern similar to that of the previous No.; in the spaces, however, are swans alternating with rosettes, both cream, respectively on black and red backgrounds. Above, and probably also below, was a border of red and black »steps» outlined in cream. Along the upper edge was a moulded wave pattern, black outlined in cream.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (a, 2), fig. 15; Vighi, StE, 5, 1931, pp. 144 f., fig. 3.

II: 3 — Terminal tiles whose upright part has the form of a plain cyma: —

a (Fig. 19 c) — Terminal tile restored from two fragments. The decoration consists of a pattern of interlaced cream maeanders on a red ground, with cream rosettes and stars in the spaces; above this is a row of painted tongues, red and black outlined in cream. The upper vertical edge of the cyma has a small cream maeander filled in with black above and red below, and a similar maeander border encloses the decoration below.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (a, 3), fig. 16; Vighi, StE, 5, 1931, p. 142.

b (Fig. 19 d) — Similar tile, restored from four fragments. The main field consists of an intricate maeander pattern in red, cream, and black, with swans in various attitudes in the spaces, cream on a red background. Above is a tongue-pattern similar to that of the previous No. The high vertical top edge has a maeander pattern resembling the one below but smaller, painted in red, cream, and brown. On the underside of the tile is a border of stars and wheels, red and black on a cream ground. On a fragment from a similar tile the swans are turned to the left. Height about 28 cm.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (a, 4), fig. 17; Vighi, StE, 5, 1931, pp. 142 f., fig. 4.

Eaves-tiles and curtains.

II: 4 — Fragments of eaves-tiles decorated with: **a**) maeanders; **b**) large palmettes and circles, painted in red and black on a cream ground.

Berlin, Antiquarium: Wiegand, GNC, p. 24 (c, 1—2), figs. 30—31.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, p. 80, pl. XXIX: 7.

II: 5 (Pl. 8: 26) — Fragment of an eaves-tile with a hanging curtain, all in one piece. Above is a projecting plain fascia which, structurally, is the edge of the flat roof-tile, which is broken off just behind the curtain. The curtain proper consists of an egg-and-dart moulding, below which is a row of small, compact palmettes and acorn-like lotus buds, hanging from a series of scrolls.

Colouring: — On edge of tile, cream maeander filled in the spaces with red and bluish black; eggs, red and bluish black alternately, with cream edges; darts, bluish black;

palmettes, bluish black with a red vein; lotus buds, red with bluish black sepals; scrolls, cream outlined with black. The back is red, with a black stripe below the broken tile.

Height of curtain with tile 11.5 cm.; thickness of tile 3.5 cm.; length of fragment 27 cm.

Berlin, Antiquarium, Wiegand, GNC, p. 24 (b, 9), fig. 26.

II: 6 (Pl. 8: 27) — Three fragments of a curtain showing a pattern of palmettes and lotus-flowers hanging from a series of interlaced scrolls. The pattern is executed in relief and partly perforated; above is a torus. The curtain was fastened to the tiles by means of metal cramps inserted into holes bored in its upper edge.

Colouring: — Palmette petals, alternately red and black, with smaller white petals between them; lotus petals, black with a cream bud in the middle, edged with red; lotus sepals, red; scrolls, red and cream in alternating pairs; torus, dark red.

Height 15.5 cm.

Berlin, Antiquarium: Wiegand, GNC, p. 24 (b, 10), fig. 27; Luce and Holland, AJA, 22, 1918, pp. 322 f., fig. 1 A.

Revetments of various kinds.

II: 7 — Revetment plaques of various shapes and functions, decorated with various designs painted upon the outer flat surfaces: —

a (Fig. 19 e) — Four fragments of a revetment plaque, L-shaped in section, whose outer surface on one side is enlarged by a square, hollow ridge projecting from the corner. This outer surface is decorated with a row of rosettes, red and black on a cream ground, and with a series of red squares, separated from the rosettes by a red stripe. On the ridge is a pattern of interlaced maeanders, red, black, and cream, with black spaces.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (b, 2), fig. 19.

b (Fig. 19 f) — Revetment plaque, L-shaped, decorated with a design of rosettes and lotus-patterns in red, cream, and black. This pattern is enclosed on one side by a step-border in the same colours, on the other by a red band, on which is a row of cream circles filled in with black. The other face of the plaque has a chequer-pattern in red, cream, and black.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (b, 1), fig. 20.

c — Numerous small fragments of revetment plaques, on which are painted rosettes more or less similar to those of the previous plaque, with traces of enclosing step-borders.

Berlin, Antiquarium: G. and A. Körte, Gordion, p. 156, fig. 140; Wiegand, GNC, pp. 24 f. (c, 3—10), figs. 32—39.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, p. 80, pl. XXIX: 5.

d — Fragments of a small plaque, L-shaped, and decorated on one side with a pattern of lozenges, red, black, and cream, on the other with cream circles filled in with black, on a red ground.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (b, 3), fig. 18.

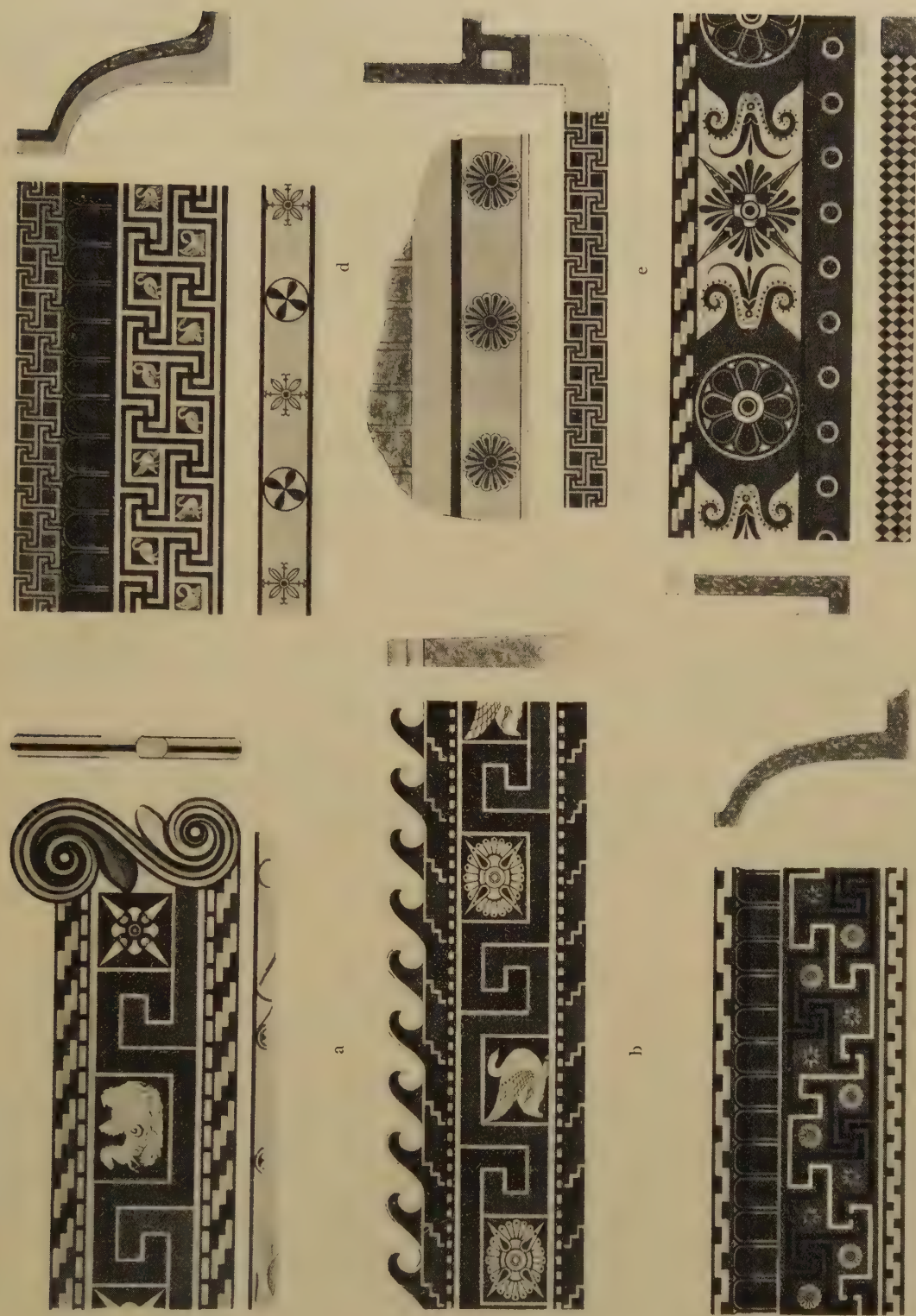


Fig. 19. Terminal tiles and revetments from Caere.
 (From *La Glyptothèque Ny-Carlsberg*)

e — Fragment of a -shaped member decorated on the two opposite sides with a plain maeander pattern with stars in the spaces; on the lower, or outer, surface is a pattern of interlaced maeanders. The colours are, as before, red, cream, and black.

Berlin, Antiquarium: Wiegand, GNC, p. 24 (b, 8), fig. 25.

f — Fragment of a flat revetment plaque decorated with red, cream, and black stripes, below which are traces of a cream goose outlined in black and with red dottings, on a red ground.

Cerveteri (Vigna Parrocchiale; not included in Mengarelli's publication).

II: 8 — Revetment plaques with relief decoration: —

a — Fragment of the upper part of a revetment plaque bent at right angles. The decoration is on the inside, which shows that this piece belonged to the inner decoration of a temple. Above is a series of short, broad, concave strigils curved forwards, and below these are a torus and a small part of a fascia with spirals and palmettes(?) in relief.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, p. 78, pl. XXIX: 1.

b — Upper part of a revetment plaque showing a row of concave strigils, curved outwards and overhanging at the top. Above the strigils is a torus (there were possibly two tori); below is a smaller torus and part of a plain fascia.

Colouring: — Strigils, alternately red and black, with cream edges; outside of overhanging part, red with cream lines marking off strigils; on thick torus, pattern of scales, red and black in oblique rows and outlined in cream; on smaller torus, chevrons in red, cream, and black; on flat fascia, traces of guilloche(?)

Height of fragment 15.5 cm., length 28 cm.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (b, 7), fig. 24.

II: 9 — Tori used for revetment: —

a (Pl. H: 1) — Fragment of revetment piece in the shape of two thick, projecting tori, one above the other. The tori are pierced lengthways by four wide channels, which were closed at either end; between the tori were nail-holes for attachment. The back is flat, and from one of its horizontal edges projects at right angles a flat slab, 2.5 cm thick, most of which, however, is now broken away. The tori are covered by a creamy slip and decorated with an imbrication rendered by oblique rows of circular scales, running in opposite directions on the two tori, outlined in black, and painted in red, cream, black, cream, etc. The pattern is painted over an incised network, and the scales have been set out with a compass. There is no slip on the back or on the projecting slab.

Height 18.5 cm., width (projection) 14.5 cm., length as preserved 28 cm.

London, British Museum: Walters, CT, p. 176, B 625.

b — Revetment piece similar in shape and decoration to the previous one. The slab projecting at the back is pierced by a nail-hole; at the back of the lower torus is a rectangular opening. Height 24 cm., length 53.4 cm.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (b, 6), fig. 23.

c — Fragment of a revetment in the shape of two superimposed tori, each of which is pierced lengthways by a square channel. In the upper torus is a nail-hole. The decoration consists of a scale pattern in red, cream, and black, running in opposite directions on the two tori. Height 13 cm., length as preserved 36 cm.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (b, 5), fig. 22.

d — Two fragments of a revetment piece of step-like form, with a thick torus above. On the torus is a pattern of scales, red, cream, and black in oblique rows; below is a row of small squares and a maeander in the same colours. Height 18.5 cm.

Berlin, Antiquarium: Wiegand, GNC, p. 23 (b, 4), fig. 21.

II: 10 (Pl. 8: 25) — Five fragments of a small revetment plaque decorated with reliefs. On three of the fragments is a helmet seen from above. The helmets are all in the shape of a round hat, with a flat brim and a low ridge along the top; two of them, moreover, have a pair of short curved horns in the front. The largest of the fragments shows half of a round shield and a small piece of drapery. This fragment preserves the upper edge of the plaque, cut at an obtuse angle of 140° . The plaque, therefore, most probably covered the end of the column in a small pediment. A fifth fragment shows a lion's paw beside the hoof of a horse.

The helmets are yellowish-red, one of them with a black crown. The shield is light yellowish-brown, with a yellowish-red rim, inside which is a red wave-pattern; in the centre is a black round encircled by red fringes. The drapery is dark red with a cream border. The lion's paw is yellow with red dots; the horse's leg is red with a black hoof. The ground is black.

The largest fragment measures 15.5×12 cm.; the thickness of the plaque is 3 cm.

Berlin, Antiquarium: Helbig, AZ, 28, 1870, p. 9, c(?).

Antefixes.

II: 11 — Antefixes showing a female head. The face is long and oval. The hair, which is parted and dressed in long vertical undulations above the forehead, with a scalloped edge, hangs down from behind the ears in thick tresses, more or less waved, two on either side. The ears are rendered plastically, and their lobes are hidden by disc-shaped ear-rings, moulded slightly concave. On the head is a diadem, which projects above the cover-tile. The lower part of the antefix reaches below the tile, in order to conceal the joint between the eaves-tiles from the front; since the antefix was applied to the cover-tile at right angles, the head, when placed upon the eaves, was looking downwards.

The different specimens belonging to this type vary considerably in the lineaments and in the expression of the face, in size, and in the polychromy. This shows that they were made in different moulds and that they were probably touched up and painted by different hands. There are four main variants, which are indicated here by the letters a—d.

a (Pl. 9: 28) — The features of this variant remind one strongly of the head of the Eos figure on the acroterion No. II: 16. The forehead is high and smooth. The eyes are painted, long and narrow and more or less oblique, upon the swellings that indicate the eyeballs. The brows are slightly curved and turned upwards at the ends. The nose is short, broad, and square-cut below. The mouth is rather broad, and either straight or faintly curved. The face has a serious expression, sometimes softened by the shadow of a smile. The height varies from 24 to 27 cm.

Of this variant there are specimens in Berlin, Munich, London, Copenhagen, New York, Philadelphia, and in the Vatican. Other specimens have been found by Mengarelli and are now in the magazines at Cerveteri.

The polychromy is very various and differs from one specimen to another. The flesh is cream, sometimes with a tinge of red on the cheeks. The brows and eyelids are black. The lips are always red. The irises are on some specimens entirely black, on others red, green, blue, or yellow, with black pupils and outlines. The hair is either black, mostly with white undulating lines, or light red or cream with similar lines in black. The ear-rings are mostly decorated with a wheel, or a rosette, or dots and circles, painted in black on a red or cream ground; on one of the specimens in Berlin they consist of an outer red circle with circular white dots, and an inner green part with four red dots outlined in white. When there is a necklace, this consists mostly of a simple black stripe crossed by red dashes, or of beads outlined in red. The diadem, finally, is in most cases decorated with a spray of lanceolate leaves in two rows, painted in green, or in green and black, or in red and black alternately, on a black or cream ground; on the antefix in Munich, however, the leaves are all red and interspersed with red blossoms and black berries, on a cream ground. Other specimens have pattern of palmettes, lotus-flowers (or heart-shaped flowers), and scrolls, painted in red and white on a black ground. The antefix in Berlin just mentioned has a red diadem with a green serrated band below and a row of circles above painted in black, white and red alternately and outlined in white or green.

Berlin, Antiquarium: Helbig, AZ, 28, 1870, p. 123 (I, 3); Wiegand, GNC, p. 25, p. 28, figs. 40, 41.

Munich, Museum antiker Kleinkunst, No. 5170.

London, British Museum: Walters, CT, B 624; Van Buren, FTR, pp. 16 f. (Antefixae, Div. IV, type VIII), pl. VIII: 4; Vighi, StE, 5, 1931, p. 116 f., pl. X: 3.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, p. 26, pl. 175: 1; Poulsen, HM, H. 182; Bildertafeln, p. 66.

New York, Metropolitan Museum, GR 1031.

Philadelphia, University Museum, MS 1813, 1814: Luce, AJA, 24, 1920, pp. 33—35, figs. 7—8; Van Buren, FTR, pl. X: 1; Catalogue of Med. sect., p. 156, Nos. 248 A, B.

Vatican, Museo Etrusco Gregoriano: Helbig, Führer, I, p. 276, No. 437; Van Buren, FTR, pl. VIII: 3; Vighi, StE, 5, 1931, pp. 116 f., pl. X: 4; Giglioli, AE, pl. CLXXVI: 2, p. 33.

Cerveteri, (Vigna Parrocchiale and sporadic): Mengarelli, StE, 1, 1927, pl. XI; id., StE, 10, 1936, p. 75, pl. XXV: 1, pl. XXVI: 1.

b (Pl. 9: 29, 31) — This variant has a very long and narrow face, a high, curving forehead, and large, horizontal eyes painted on the round swellings that indicate the eye-balls. The brows are arched. The nose is longer, thinner, and not so square-cut as on the previous variant. The corners of the small, full mouth are drawn upwards and deeply sunk into the fleshy cheeks. The ears are carefully modelled. The face has the smiling, benevolent expression characteristic of archaic Ionic art.

There are two specimens of this variant in Berlin and one in the Louvre, from the Campana collection. All three specimens have cream flesh, black brows and eyelids, and red lips. The two in Berlin have black irises, black hair, light red or cream ear-rings with red centres and black or green dots. One of them has a diadem decorated with a lower band of circles and semicircles outlined in red, with a green dot in the centre, and an upper band of painted tongue-pattern, likewise outlined in red, with green medial stripes, all on a cream ground. The diadem of the other had originally a decoration of black strigil-imitations, which is overpainted with red circles and dots on a white ground. The specimen in the Louvre has red irises with black pupils and outlines, red hair with black wavy stripes, yellow ear-rings with a black rosette and red edge, and a red diadem decorated with white buds and dots.

Height 26 cm.

To the three specimens mentioned may be added a well-known antefix in the Louvre, representing the head of Juno Sospita. Only a part of the face of this antefix is ancient, being a fragment of an antefix of the type in question; the rest — the helmet with its large crest, goat's horns, and animal ears, the neck, ears, and hair-tresses of the goddess, and the base adorned with three lions' heads — are modern additions, made of a greyish clay, and painted. The scalloped hair of the original head is faintly visible beneath the modern clay and painting of the helmet. This antefix, which formerly belonged to the Campana collection, is thus a piece of »restoration» attesting the dexterity of the restorers (Pennelli?) employed by the owner of that collection.¹

Berlin, *Antiquarium*: Helbig, AZ, 28, 1870, p. 123 (I, 3); MICA, Suppl. 1891, pl. II: 4, 4 a.

Paris, Louvre, No. 5164; No. 5157 (= »Juno Sospita»): *Cataloghi del Museo Campana*, Classe IV, serie 3, p. 6, No. 105; Martha, AE, p. 174, fig. 141; Della Seta, IA, p. 310, fig. 340; Giglioli, AE, pl. CLXXXIII: 1, p. 34.

c (Pl. 9: 30) — The third variant is somewhat smaller than the previous ones. The forehead is lower, the eyes are oblique and very large, under arched brows. The eyelids are here marked plastically, though faintly. The mouth is full and strongly curved. The hair is in deep-cut scallops above the forehead, and the side-tresses are neatly crimped. The face has an expression of smiling coquetry. The diadem has a fillet along its lower edge.

Colouring: — Flesh, cream; hair, brows, eyes, black; lips, red; ear-rings, cream with a black wheel and red border; necklace, a red undulating line; diadem, cream with an

¹ In view of the mode of »restoration» mentioned here — cf. the antefixes Nos. I: 4 d and III: 9 from Caere — the well-known terracotta sarcophagus in the British Museum, which in 1935 was removed

from the exhibition as a forgery (cf. *Mouseion. Supplément mensuel*. Novembre 1935, pp. 1—3), ought to be examined for ancient fragments.

upper red and lower black border and a decoration of black crosses with red dots at the ends.

Height 22 cm.

Berlin, Antiquarium.

Florence, Museo Archeologico, No. 75462.

II: 12 (Pl. 10: 32) — Antefixes showing a gorgon's head. The gorgon has a round face in low relief, with large almond-shaped eyes between raised rims representing the lids, a squat nose with spreading nostrils, and small, highly set ears stylized into ornaments. The corners of the mouth are drawn apart, showing four tusks and two rows of even teeth, between which the tongue protrudes. The lips are raised rims. Above the forehead is a row of hooked curls, and round the cheeks, from ear to ear, is a beard of flame-like locks. On either side of the mask, hanging down from behind the ears, are two pearl-string locks, each ending in two tufts. Below the beard is the upper hem of a chiton. The mask is arched over by a flat band ending on either side in a volute turned outwards. Above the band is a torus, from which spring the strigils of the shell, which are slightly convex, with cordoned edges. The base is flat and high. The cover-tile merges with the antefix in a smooth curve.

Colouring: — Flesh and eye-balls, cream; lips and tongue, red; teeth and ears, cream outlined in red; hair, brows, eyelids, and irises, black; locks of beard, alternately red and black; on chiton, red and black wavy lines and dots; volute band, cream with red edges and black centres; torus, striped obliquely in red, cream and black; strigils, cream with alternately red and black borders inside cream cordons. On the base the specimen in Siena has a double maeander in red and black on a cream ground, whilst the example in Florence has a pattern composed of six horizontal rows of lozenges, red, cream, and black, and turned alternately in opposite directions.

Height 34 cm.

Florence, Museo Archeologico, No. 72997: Koch, DC, pp. 30 ff.; Van Buren, FTR, p. 6 (Antefixae, Div. I, type I), pl. II: 2; Vighi, StE, 5, 1931, p. 120, pl. XI: 3.

Siena, Chigi-Zondadari collection: Pellegrini, StM, 1, p. 144, No. 3.

II: 13 (Pl. 10: 33) — Antefixes showing a silen seated full face with legs wide open and bent at the knees. He rests his left hand on his knee and raises his right with the palm turned outward. His face is very similar to those of the warriors No. II: 17. He has oblique bulbous eyes, a very small nose and mouth, a long curving moustache, and a long beard rendered in a solid mass. The hair is in a row of coils above the forehead. The animal ears are exceptionally large and stand out against the back-ground. He is nude except for a lion's skin, the head of which covers his skull, while the forelegs are knotted on his chest and the rest covers his sides and part of his thighs.

The figure is encircled by a shell composed of a thick torus ending in volutes below, a series of round beads, and a row of thick and short convex tongues, each with a furrow in the middle. There is no base, and the silen's feet reach below the lower edge of the antefix. In the top of the head is a hole for a *meniscus*. The cover-tile has no strut.

Of this type of antefix there are two specimens in the Ny Carlsberg Glyptotek and a fragment in the Museo di Villa Giulia. On the Copenhagen specimens the feet of the silen and parts of the shell are restored.

Colouring: — Flesh of silen, dark red; eye-balls, white; hair, beard, moustache, brows, eyelids, and irises, black; lion's skin, yellow (on H 189) or black with red muzzle and ears (on H 188) or yellow with black circles (on fragment in Rome); on torus, chevrons in red, white and black; beads, white with a red dot; tongues, alternately red and black, with a white furrow.

Height, including feet of silen, 31 cm.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, p. 26, pl. 174: 2; Van Buren, FTR, p. 13 (Antefixae, Div. II, type XII); Poulsen, HM, H. 188 and H. 189; Bildertafeln, p. 69; Vighi, StE, 5, 1931, p. 122, pl. XI: 1; Giglioli, AE, pl. CLXXIV: 3, p. 33.

Rome, Villa Giulia, No. 16394.

Appliqués.

II: 14 (Pl. 10: 34, 37) — Small head of Achelous. The face is very similar to those of the warriors in Copenhagen (II: 17): the eyes are large and bulbous, the nose and mouth are small, the beard is extremely large and rendered in a solid mass, the moustache is long, drooping, and curved at the ends. The hair is in a row of spiral locks above the forehead. The horns are very thick and short. The ears were large and bovine.

On either side of the head are traces of a rounded fillet, curved outwards below. The lower edge is straight. The back is flat. At the top of the head and at the ears are small circular nail-holes. The heads, therefore, are to be considered as separate appliqués like the gorgoneia No. II: 15.

Colouring: — Flesh, red; beard and horns, bluish black; hair, moustache, and side fillets, yellowish red; ears and background below beard, red.

Height 11 cm.

In addition to two specimens of this type of appliqué found in the *Vigna Marini-Vitalini* and now in Berlin, there is one specimen in the Villa Giulia museum, of uncertain provenance, and another in Munich. The last, the only specimen which preserves one of the ears, is said to come from Civita Castellana together with a leg of a warrior that clearly belongs to the Copenhagen and Berlin series (II: 17—II: 18). The size, form and execution of both heads clearly show, however, that they must belong to the same series as the Berlin specimens, and the ascription to Civita Castellana is no doubt erroneous.

Berlin, Antiquarium: Helbig, AZ, 28, 1870, p. 123 (II, 7).

Munich, Museum antiker Kleinkunst, No. 5342.

Rome, Villa Giulia, No. 16397.

II: 15 (Pl. 10: 36, 39) — Gorgoneion in relief. The gorgon's face is round, with puffed-out cheeks, large eyes rendered as flat raised surfaces, a small nose, and a grinning mouth showing a row of small pointed teeth and four enormous curved tusks, between which the tongue protrudes. The ears are flat and decorated with large disc-shaped ear-rings, each with a knob in the centre. The hair is parted and dressed in scalloped waves above the forehead, and on either side of the neck are two thick tresses, curving outwards. Above

the head the snakes form a crown of ringlets; their rising heads are now broken away. Round the neck is a string of round beads, alternately large and small.

The back is flat. The lower edge is straight, whilst on the other sides the edges follow the outline of the gorgon's head. Below the ear-rings are two circular nail-holes, and the top of the head is pierced obliquely by a similar hole. This shows that these gorgoneia were used as separate appliqués which were probably fastened in a row.

Colouring: — Flesh, cream; brows, outlines of eyes, folds on cheeks and chin, and shell of ears, picked out in black; irises, red with black outlines and pupils; lips and tongue, red; teeth and tusks, white; hair, red with black wavy lines; snakes, greenish blue; ear-rings, yellow with red knob and black edges; large beads, yellow with black circle and central dot; small beads, red with black central dot.

Height 13 cm., width 11.5 cm.

Of this type of appliqué there are four specimens in the Berlin Museum, from the *Vigna Marini-Vitalini*, and two in the Museo di Villa Giulia in Rome. The provenance of the latter is not certified, but, being exactly similar to the Berlin specimens; they may confidently be ascribed to Caere.

Berlin, Antiquarium: Helbig, AZ, 28, 1870, p. 123 (II, 7).

Rome, Villa Giulia: Della Seta, VG, p. 187, No. 16396, p. 207, No. 25170; Van Buren, FTR, p. 8 (Antefixae, Div. I, type VIII), pl. II: 4.

Acroteria and other crowning figures.

II: 16 (Pl. 11: 40) — Acroterion representing Eos and Kephalos. Eos is in rapid flight towards the left, carrying the young Kephalos in her arms. Her head, breast, and shoulders are in front view, while her widely separated legs and long slender feet are in profile. A pair of wings spring from her shoulders, and at her ankles are other, smaller wings. She has a long face, with a high flat forehead, almost straight brows, eyes rendered by almond-shaped swellings, a short straight nose, thin straight lips, and a square chin. Her hair is parted and combed to the sides in wavy strands, falling down from behind the ears in eight long pearl-string tresses, which are brought forwards over her breast and over the body of Kephalos. She wears a mantle whose long zigzag-folded ends are weighted down by acorns at the corners, and a sleeved chiton whose folded lower part is merely painted on the flat background between her legs. She has a diadem on her head, disc-shaped ear-rings, and a bracelet on either arm.

Kephalos is represented as a naked youth, who puts both arms round the neck of the goddess. His face has the plump, rounded lineaments of a child, which is very remarkable in a work of art belonging to the early period to which our group must be dated. His hair is short, growing thickly over the head in slightly waved strands.

The group is executed in low relief, with a flat back, and rests upon a large crescent-shaped base consisting of two pointed horns, from between which a row of large scrolls grows up, suggesting the waves of the sea over which Eos is hastening. At the back is a support in the shape of a vertical plain slab set at right angles against the centre of the group and decreasing in width upwards. In the lower part of this slab is a small hole which, if not modern, must have served for the fastening of the group. Restored: most

of right horn of base and point of left; most of wings projecting from shoulders; wing of left foot.

Colouring: — Flesh of Eos, cream; hair, brows, outlines of eyes, and irises, black; lips, red; ear-rings, red with cream circles; diadem, red with a green serrated stripe below and green and cream circles and dots above; bracelets, black; mantle and chiton, cream, the latter with a black and red meander at the lower hem; wings, cream with black stripes marking feathers. Flesh of Kephalos, cream; brows and eyes, black; hair, reddish brown. Scrolls, cream on a greenish blue background, each with two red stripes running lengthways. On crescent, scale pattern in red, cream, and black, with a row of oblique stripes along upper edge; both patterns are now almost obliterated and traceable only with help of the incised outlines. The support at the back has on its right side a design of continuous decreasing spirals painted in red on a cream ground, with black leaves in the spaces (Pl. B: 1).

Height 96.5 cm.; width between points of horns, 132.5 cm.; thickness of horns 5 cm.

The fact that the back support is painted only on one side is somewhat puzzling and might suggest that the group served as a lateral acroterion placed at the left gable-end, in which case the unpainted side would have been hidden by the roof. The upright attitude of the group, however, and, above all, the crescent-shaped base, whose two horns are to be interpreted as an ornamental survival of the intercrossing roof-beams of the primitive building, clearly show that our group was a central acroterion crowning the top of the gable. Some other reason which now escapes us, perhaps the position of the temple in relation to other buildings, may have accounted for this irregularity in the decoration of the acroterion.

Berlin, *Antiquarium*: Helbig, *Grenzboten*, 29, 4, 1870, p. 155; id., *AZ*, 28, 1870, p. 123 (I, 1); Furtwängler, *AZ*, 50, 1882, pp. 351 f., pl. 15; id., *MW*, p. 250; Martha, *AE*, p. 323, fig. 220; Walters, *HAP*, II, p. 317; Rizzo, *BC*, 39, 1911, p. 27; Van Buren, *FTR*, pp. 40 f., pl. XVIII: 2; Colini, *BC*, 51, 1923, p. 308; Ducati, *SAE*, p. 244, fig. 256; Ducati-Giglioli, *AE*, p. 23; Vighi, *StE*, 5, 1931, pp. 117 f., pl. X: 6; Giglioli, *AE*, pl. CLXIV: 1, p. 31.

II: 17 (Pl. 11: 41) — Figures of warriors which crowned the raking cornice of a pediment. The warriors are all bearded, mature men, and are all attired in the same manner. Their faces are so similar that in several cases they seem to have been made with the help of one mould. They have protruding almond-shaped eyes without plastic eyelids, a short nose, a small mouth, hanging moustache, and a long beard rendered in a plain solid mass. Their long hair, which flows on to the back and shoulders, is likewise rendered as a solid mass, but waved horizontally. The dress of each warrior consists of a short chiton, a cuirass, a helmet, and greaves. The cuirasses have movable shoulder-pieces and a row of tabs along the lower edge, below which the folded chitons are visible. The helmets were adorned with high crests most of which have now broken off; their front and cheek-pieces are generally in the form of a wave-ornament.¹ Their equipment was no doubt completed with spears and shields, but of these no fragments have been preserved.

¹ Hauser, *ÖJ*, 9, 1906, wrongly considered this Schuppe, in Pauly-Wissowa, *RE*, 2. Reihe, V, cc. wave-ornament to be the »tettix»; for this cf. 1111 ff.

The bases of the figures are not preserved except in the case of the largest of them. This figure rests on the upper edge of a flat vertical plaque, whose shape suggests the apex of a tympanum. The lower cutting of this plaque shows an angle of 150° , which is suitable for a pediment. The figure in question therefore no doubt crowned the top of a pediment, while the other figures were placed along the slopes on either side of it. They were apparently ranged according to height, so that the upright, standing or walking warriors were placed next to the central figure, while the falling or crouching ones were near the ends of the tympanum. That the pediment of a temple could be decorated in this manner is shown by the coins of Petillius Capitolinus (43 B. C.), which represent the second Capitoline temple.¹ To judge from these coins, large statues were placed above the pediment of this temple, between the central and the lateral acroteria. It is probable that in this as well as in other respects the later temple copied the original building dedicated in 509 B. C.

The manner in which the figures were held in position on the pediment is shown by the central figure. The back of this figure is flat, and in the middle of it is a thick vertical ridge of rectangular section, which originally reached from the figure's head to the top of the base plaque. This ridge is pierced by a round channel, which apparently served for the insertion of a metal rod, which held the figure in a firm position (Pl. B: 3). The other figures are executed in the round, but their backs are unfinished, and at various points are traces of an attachment which show that there were originally projections or ridges, which no doubt performed the same function as the device just spoken of.

The figures were formerly in the Castellani collection and are now in the Ny Carlsberg Glyptotek in Copenhagen. I describe the single warriors in the order in which they are arranged in this museum, beginning from the left.

a — Dying warrior. The warrior is wounded in the neck, where a small hole is visible; there is another hole in the helmet. He is falling backwards, sinking down upon his bent right knee, the head falls towards the right shoulder, and the eyes are rolled up. The right arm hangs down, bent at the elbow. The left leg, which is now missing, was stretched forwards and bent so that the foot touched the right knee. The right foot, too, is missing, and so are the left arm, the fingers of the right hand, and most of the helmet's crest. The head has been broken but belongs. Length 33 cm.

b — Warrior in profile to the right. The warrior rested on the right leg; the left was lifted for a step. Missing: left leg, right leg from middle of thigh, both arms, and helmet's crest. The head does not belong to the body, for the hair flowing along the back is red, whilst that of the head is black. Height 27 cm.

c — Warrior in profile to the right, in the same attitude as the previous one. Missing: left leg, right leg from knee, both arms, and helmet's crest. The head has been broken, but belongs. Height 35.5 cm.

d — Warrior in profile to the right. His right arm is raised and bent sharply at the elbow which is pointing straight outwards; the hand, now missing, probably held a spear

¹ Babelon, *Monnaies de la République Romaine*, II, *British Museum*, pl. LVI, Nos. 3—4; Giglioli, *NS*, p. 292; Grueber, *Coins of the Roman Republic in the* 1919, p. 36; Vighi, *StE*, 5, 1931, pl. XI: 5.

ready for a throw. The legs are also missing, and so are the left arm and the helmet's crest. Height 25 cm.

e (Pl. B: 2, 3) — The central figure. He is in front view to the waist, but the legs are in profile to the right. His right arm is raised, bent sharply at the elbow; the hand, which is now missing together with a piece of the forearm, probably held a weapon. The whole of the left arm is missing, together with a piece of the chest below the shoulder. On both sides are traces of attached objects. The head has been broken off but belongs to the body. The helmet's crests is placed crosswise and strengthened by three small ridges at the back. Over the shoulders hang four long hair-tresses; those to the left are almost entirely missing. The feet are bare. Between the legs is a fragmentary background plaque. The back of the figure is flat; the ridge mentioned above is broken at the top and below. The base plaque is complete. Height 61 cm.

f — Warrior walking towards the left, his back slightly turned towards the spectator. His left arm is raised, bent inwards and attached to his breast. Its upper surface is rough, and on it are three scores. This suggests that the arm carried a shield which was worked separately and is now torn away. The right arm is missing, and so are the left foot and the right leg from the middle of the thigh. The helmet's crest is broken away, but a piece of it remains attached to the warrior's back. Height 36.5 cm.

g — Warrior in profile to the left. He leans a little forwards and raises his left leg very high, as if he were putting the foot against some object. His right arm, which is broken off behind the shoulder, was lifted. The attitude suggests that of an archer drawing his bow. Missing: right leg, left foot and ankle, both arms, and helmet's crest. Height 26 cm.

h — Fragment comprising the hips and upper part of the thighs of a warrior in profile to the left. The left leg was lifted. Above this fragment was a head of a warrior, with a crested helmet, but this head seems to have been stolen several years ago. Height of the first fragment 13 cm.; height of head 10 cm.

i — Wounded warrior, in a curious writhing and cowering attitude. The right leg is raised and bent to the side; the head leans towards the left shoulder. In the breast near the right shoulder is a hole. At the left hip are traces of an attached object. Missing: left leg, right leg from above knee, both arms, and helmet's crest. Height 20 cm.

Colouring: — The flesh of the warriors is dark red. The eyes are white, outlined in black, with red irises. The brows and beard are black; the moustache is black or dark red (c). The hair is mostly red, but on the head erroneously joined to the warrior b) it is black. The helmet is generally yellow, with front and cheek-pieces in dark red or in black (i); on the figure a), however, it is dark red, and on the central figure it is black. The crest, where preserved, is white with a red upper border and black stripes; on the crest-holder are various patterns of stripes and dot-filled squares. The cuirass is cream

with various ornaments painted in red, black, and yellow. Round the waist is a broad belt which generally consists of a pattern of squares outlined in black, each with a red dot in the middle. Sometimes (c, g) this pattern is drawn on a yellow ground. In one case (d), the pattern is oblique, *i. e.*, consists of lozenges drawn in red on a yellow ground, each with a black dot in the middle. The warrior f) has a belt of black and red oblique zigzag lines; i) has a belt of vertical red wavy lines on a yellow ground; and b), finally, has a series of horizontal stripes, lines of dots, and zigzags in red and black round the waist. The shoulder-pieces are decorated with various simple designs of stripes and dots in red and black; in one case (a) they have a square pattern similar to the waist-band. The tabs are decorated with simple cross-stripes in red and black; with a square filled in with red (i); with geometric rosettes of four similar squares (a); or with swastikas in red and black (d). The chiton is generally dark red with a white border below, sometimes edged with black; the figure b) has a blue stripe inside this white border, and the central figure has a bluish black chiton, likewise with a white border. The greaves are either yellow with black designs (e, f, g), or entirely black (a, c). The back of all the warriors is left uncoloured.

Copenhagen, Ny Carlsberg Glyptotek: Castellani Coll., Sale Cat., Nos. 488—496, pl. IX; Petersen, RM, 8, 1893, pp. 100 f.; Furtwängler, MW, p. 254, note 2; Wiegand, GNC, pp. 19 f., pls. 170, 171; Savignoni, RM, 21, 1906, p. 77; Hauser, ÖJ, 9, 1906, pp. 113 f., figs. 41, 42; Deonna, STC, p. 91, p. 105; Rizzo, BC, 39, 1911, p. 38; Van Buren, FTR, pp. 44 ff. (Akroteria, Type V: iv); Poulsen, HM, H. 168; Bildertafeln, p. 59; Ducati, SAE, p. 246, fig. 257; Vighi, StE, 5, 1931, p. 124, pl. XI: 6; Giglioli, AE, pl. CLXIV: 2, p. 31.

II: 18 (Fig. 20: a—c) — In addition to the figures in Copenhagen, described above, there is a number of fragments of similar warriors in the Antiquarium at Berlin. These fragments, which were discovered in the *Vigna Marini-Vitalini* in 1870, are in most respects similar to the previous figures and must have belonged to a similar group of warriors which crowned the raking cornice of a pediment. Whether they belonged to a second pediment of the same temple, or to a different temple, cannot be ascertained. The faces of the warriors are coloured dark red; the eyes are white with black outlines and irises; beards and moustaches are black. Other details of the polychromy vary from one specimen to another, and will be described piece by piece below. I describe the fragments following the enumeration given by Wiegand, in the work cited below (Note, however, that Wiegand's — and Mrs. Van Buren's — descriptions of Nos. a) and f) are partially confused).

a (Pl. 10: 35) — Head of a warrior turned to the left. The left cheek is covered by a very large cheek-piece; the right side is unfinished and the corresponding cheek-piece is lacking. The beard and the helmet's crest are broken off. The helmet is yellowish-red with black front and cheek-piece. On its side is a black spiral, and on the crest-holder is a pattern of squares drawn in black on a white ground and filled with red dots. Height 9.5 cm.

b — Head and torso of a warrior turned to the left. The right side is unfinished and flattened. The left arm was stretched downwards, as may be seen from traces on the torso. The helmet is coloured light yellowish red, with black front and cheek-pieces; its crest is broken. The cuirass is cream, with long shoulder-pieces outlined in black and fastened with black cords. The shoulder-pieces and the waist are decorated with a square-pattern drawn in black and filled in with red dots. The shell of the ear is marked by a black flourish. Height 18 cm.

c — Head turned three-quarters to the left. On its right side are traces of attachment. The helmet has a low ridge but no crest, and on either side of it is an erect wing. The upper edge of the front-piece has the shape of a wave-pattern. The nose and the points of the wings and beard are missing. The helmet is light yellowish-red, with black front and cheek-pieces; the wings are white with red borders. On ear, black flourish. Height 8 cm.

d — Fragment of head turned to left. Right side unworked; back of head, chin, and beard missing. Helmet light yellowish-red, with black front; crest white with red border above and in front, black border below. Height 10 cm.



Fig. 20. Fragments of crowning figures (II: 18).
(From *La Glyptothèque Ny-Carlsberg*).

e — Fragment of a head turned right, covered with the skin of a lion's head. Only the forepart of the head to below the eyes is preserved. Over the forehead, below the lion's teeth, is a row of spiral hair-locks. The lion's skin is yellowish-white with red mane, and its eyes are picked out in black. Height 9 cm.

f — Head of warrior, facing, and finished on both sides. This head may therefore have belonged to the central figure. The undulation of the front and cheek-pieces of the helmet, too, is exactly similar to that seen in the central warrior of the Copenhagen series. On the top of the helmet are traces of a crest dividing into two tails behind. The helmet is light yellowish-red with black front and cheek-pieces and red crest. Height 11.5 cm.

g — Torso of a warrior turned to the left. The right arm, partly preserved, was lifted. The front is unfinished. The hair flows along the back and ends in a point. It is coloured red, with wavy vertical lines in black. The cuirass is cream and decorated in the same manner as that of the warrior b). Height 16 cm.

h — Fragment of a thigh of a warrior turned to the right. There are traces of a red chiton edged in black, and of the tabs of a cuirass, coloured cream with black edges and stripes.

i — Left thigh and shin of a warrior turned to the left; the back is unfinished. The shin is protected by a greave, light yellowish-red, with black spirals. Above are traces of a chiton, white and red with black edge.

k — Thigh and knee to right, with remains of a greave coloured dark grey, and trace of red chiton.

l — Foot turned to right, with traces of a greave round ankle, coloured yellow with red edge. Toes broken.

m — Foot turned to left, with lifted heel; the back is flat. Remains of yellow greave round ankle.

n — Left arm bent at the elbow. The arm apparently carried a shield: the hand is clenched, and across the upper arm is a strap coloured light yellowish-red.

Berlin, Antiquarium: Helbig, *AZ*, 28, 1870, pp. 123 f. (II, 7, 8, 11 c); Wiegand, *GNC*, pp. 20 f., figs. 6—10; Van Buren, *FTR*, p. 46.

o — In the Museum für antike Kleinkunst, Munich, is a right leg protected by a greave, foot missing. The fragment is said to come from Civita Castellana but clearly belongs to our Caeretan series of warriors (cf. No. II: 14).

II: 19 — In addition to the pieces classified here as Nos. II: 18 a)—o) the Berlin Antiquarium possesses a few fragments found, like the above-mentioned pieces, in the excavations of 1870. They belong to figures some of which, at least, may have had the same architectural function as those described above. For various reasons, however, concerning size, execution, and quality of clay, they cannot have belonged to the previous series.

a (Pl. 10: 38) — Heads and torsi of a pair of male figures turned to the left. The attitude of the figures suggests riders; they are looking upwards, and traces left on the chests show that the arms were stretched obliquely forwards, as if to grasp the reins. The figures wear cuirasses(?) and pointed caps. The modelling is rather coarse; the back is flattened and unworked.

Colouring: — Flesh, dark red; eyes, white with black irises; near figure has black beard; cuirasses, cream with black edges; cap of near figure, cream; of other figure, red. Height 16 cm.

Berlin, *Antiquarium*: Helbig, *AZ*, 28, 1870, p. 123 (II, 7).

b — Fragment of a small female figure, preserved from below the breasts to above the knees. The figure is upright and turned to the left, the leg advanced. She is nude except for a piece of drapery hanging along her side. There are traces of yellowish-brown on the body and of dark brown lines marking the groin and the folds of the drapery. Height 9.3 cm.

c — Nude left leg of male figure turned to right.

II: 20 — Fragments of a series of reliefs showing Amazons on horseback. In some cases the Amazon leads a second horse. The horses, the single ones as well as the pairs, may advance in either direction. Some of them were apparently cantering, while others were galloping at full speed. Most probably these riding Amazons crowned the raking cornice of a pediment, like the warriors previously described. The horses were no doubt racing up the two slopes from opposite sides and, probably, in a crescendo of movement as the apex was approached.

The figures are executed in a fairly high relief, but without any background. One of the fragments preserves a piece of the base, which is in the shape of a long narrow plinth, on whose underside is a thin ridge. The figures, like the warriors in Copenhagen, were held in position by metal rods inserted into perforated projections on the back. The legs of the galloping pairs of horses cover each other; between the forelegs and the hindlegs are coiling ornaments, introduced to afford the legs protection from easily breaking.

All details of horses and riders are rendered plastically. The Amazons have plump limbs with excessively developed thighs and calves. The horses have hogged manes and upstanding forelocks.¹ Their long tails were attached to the fetlocks of the hindlegs. Their broad curved necks, muscular breasts, and sturdy legs remind one of the horses represented on the friezes from the treasury of the Siphnians at Delphi.² The heads are effectively savage, with large, well outlined eyes, small ears pricked forwards, and an open mouth showing the teeth. The bridles are decorated with concave discs. The reins consist of double straps on which are threaded a number of round beads. Similar beads, it may be observed, decorate the bridles of all the horses turned towards the right, while on those turned in the opposite direction the bridles consist of plain straps. The polychromy, as shown by the descriptions given below, is very various and, at least as regards the horses, wholly conventional. Bluish black horses with red manes, tails and hoofs alternate with horses in which these colours are reversed, or with cream-coloured horses with bluish black manes, etc. The bridles and reins are generally red.

¹ A similar erect forelock is seen on the fine bronze horse in the Metropolitan Museum, New York (Gisela Richter, *SSG*, fig. 350) and on archaic vase paintings, such as, *e. g.*, the *Amphiaraios* krater

(Pfuhl, *MZG*, III, p. 42). Della Seta was mistaken considering this forelock to be a leather flap protecting the forehead of the horse (*VG*, p. 187).

² *Fouilles de Delphes*, IV:1, pls. VII—X.

The single groups of riders seem to have measured about 60 cm. in height and about 52 cm. in length.

a (Pl. 12: 42) — Fragment showing an Amazon astride a single horse galloping towards the right. She is riding bareback, holding the reins in her right hand which rests against her thigh, while her left arm is stretched forwards behind the neck of her courser. She wears a short-sleeved chiton and greaves. Two long pearl-tresses fall over her breast and left shoulder. Her head is missing.

The Amazon's flesh is rose-coloured, and so is the one visible greave. The chiton is white with black dots and a black nether hem, the hair-tresses are red, and the horse black.

To this fragment, which has the No. 16375, may belong a fragmentary head of a single horse (16382), black with a red mane.

b (Pl. 12: 43) — Fragmentary head of a single horse turned towards the left. The head is carefully modelled on both sides and coloured red, with white eye-balls, black irises, and a bluish-black mane. The bridle is black with yellow discs. No. 16385.

c (Pls. 12: 43, 13: 44, 45) — Numerous fragments belonging to a series of reliefs showing an Amazon riding a pair of horses towards the right, bestriding the near horse and leading the other. She is dressed in the same manner as the previous Amazon, but her breast and shoulders are more frontal, and her right hand holding the reins was drawn further back and rested against her hip above the swallow-tail fold of her chiton, where traces of it are visible. The horses were galloping almost abreast; their hindlegs rested on the ground, while the forelegs were lifted.

There is one fragment showing the torso of the Amazon (16393), coloured cream, with a yellow chiton edged in red above and at the sleeve. Another fragment (16376) shows the right hip and leg of the Amazon, rose-red with a greave of the same colour and a black chiton with a white, red-spotted hem; she is riding on a red horse with a black mane, and the inner horse is black.

There are two fragments of horses' hindlegs (16390--91) coloured according to the same scheme, with part of a black tail attached to them. Another fragment (16377) shows the Amazon's right leg and hip coloured yellow, with a yellow greave and a white chiton edged in red and white, with black dots; the outer horse is bluish-black, the inner cream. The same scheme of colouring is found on four other fragments: two pairs of horses' heads (16381, 16383), four hindlegs with part of a tail (16388), and four forelegs (16392); the outer horse is bluish-black with red mane, tail, and hoofs, while the inner horse is cream with bluish-black hoofs. Another pair of horses' heads (16384) shows a cream outer horse with a black mane, and a red inner horse; while a fragment of hindlegs (16389), finally, shows a black outer horse with a red tail, and a red inner horse.

In addition to these fragments, which are all in the Museo di Villa Giulia, the Ny Carlsberg Glyptotek possesses a relief showing a pair of horses galloping towards the right, the near one ridden by a bearded warrior wearing cuirass, mantle, and a crested helmet. This relief, however, is composed from fragments belonging to the present type of a riding Amazon, to which has been added a head belonging to the series of warriors

described above (II: 17). The figure is much restored and painted; even the ancient parts are partially repainted. The following parts are restored: most of helmet; body from neck to hips; most of right arm; horses' tails and most of their legs except hoofs; base and buttresses between horses' legs; part of belly and ear of outer horse; top of ear and muzzle of inner horse. The »warrior's» chiton is cream with a red border edged on the inside with a row of black dots. The greave is yellow with black lines. The nude parts of the leg are red, but this colour is not the original. The outer horse is dark with a red mane, the inner is cream.

d (Pl. 13: 46) — Fragments of pairs of horses galloping towards the left. One fragment (16386) shows the upper part of the heads, the outer one bluish-black with red mane and ears, the inner red. Another fragment (16378) shows the hind portion of two stallions with a minute fragment of the rider; the outer horse is red, the inner cream. A third fragment (16387) shows the hindlegs of a similar pair, resting on a flat base on whose underside is a narrow ridge for its fastening; the outer horse is black, the inner cream, both with yellow hoofs. The base is red.

e — Fragment (16379) showing breast, neck, and head of a pair of horses to the left. The muscular, curved necks are raised and drawn back, and the muzzles are lowered. The heads are partly destroyed. The outer horse is red, the inner black.

f (Pl. 13: 46) — Fragment (16380) showing the forequarters of a pair of horses to the left. The horses were galloping at full speed, with highly raised forelegs. The head of the near horse is stretched forwards, while that of the other was lifted straight upwards. Missing: head of inner horse; muzzle of outer horse; most of forelegs of both horses. The outer horse is bluish grey with a red mane; the inner one is light yellowish-red with thin black lines on the breast.

Rome, Villa Giulia: Helbig, Führer, II, p. 342, No. 1783; Della Seta, VG, pp. 187 f.; Nos. 16375—95; Van Buren, FTR, pp. 62 f. (Friezes, type III: v), pl. XXVII; Vighi, StE, 5, 1931, pp. 127 ff., pl. XII; Volkert, Das Akroter, pp. 37 f.; Giglioli, AE, pl. CLXIII: 2, pl. CLXV: 1, p. 31.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, p. 21, pl. 172; Van Buren, FTR, pp. 43 f. (Akroteria, type V: iii); Hausenstein, BE, pl. 34; Poulsen, HM, H. 167; Bildertafeln, p. 58; Vighi, as above; Giglioli, AE, pl. CLXV: 3, p. 31.

II: 21 — Four fragments belonging to scenes of horses and chariots, which may have performed the same function as the reliefs previously described. The fragments are of figures worked in the round and somewhat larger than the preceding ones. One fragment (16399) shows the neck of a horse, coloured light red and encircled by a dark red collar; the mane is broken. Another fragment (16398) shows the upper part of a horse's head, with a hogged mane upon which are incised lines marking the hairs. A third fragment (16400) comprises the lower part of a horse's head, with large nostrils and open mouth showing the teeth between which the tongue is visible. On both heads are traces of bridles. The fourth fragment (16401) shows the hip-region of a warrior covered by the long tabs of the cuirass, below which is the hem of a chiton. Under the tabs, hidden by the hem, are the warrior's thighs, stretched forwards almost horizontally. His right

forearm is also visible; it is stretched obliquely downwards, and the hand is grasping the stanchion of a chariot. The warrior, consequently, was standing upon a chariot driving towards the right, crouching because of the speed and holding on to the stanchion. To the right of the arm are two small holes. The warrior's arm and thighs, and the tabs of the cuirass are coloured red; the chiton is light grey with vertical black lines.

Rome, Villa Giulia, Nos. 16398—16401.

GROUP III.

The terracottas of this group belong to the latest phase of archaic art, or to the first half of the V century B. C. They consist of acroteria, antefixes, and revetment plaques. The clay is generally very coarse, mixed with particles of augite and pozzolana; it is not so compact, however, as the clay of the previous groups and is not so thoroughly fired, having a light, greyish-white or yellowish-grey hue. The colours were applied before the baking and are generally well preserved.

Acroteria and end-pieces.

III: 1 (Pl. 14: 47) — Head and forequarters of a winged horse which, attached to the left end of a terminal tile, formed the left lateral acroterion of a temple. The horse appears about to spring over the thick torus of the cornice; its forelegs, now broken off, were raised and protruding, its neck is vigorously curved, and its mouth is half-open in a neigh. It is a beautiful and characteristic example of archaic sculpture comparable to the fine marble horses from the Athenian Acropolis.¹ It is carefully finished on both sides, but the back is left almost unpainted. The bone-structure of the head is rendered with great mastery, and so are the large bulbous eyes, the wide sensitive nostrils, and the soft folds below the cheeks. The teeth are two plain ridges and marked off by painted lines. The hogged mane is rendered as a plain crest. The wings are plain and curved, rising from the shoulders and attached to the upright part of the tile. This part, which is broken away just behind the horse, consisted of three elements: above, a curved strigilation; in the middle, a plain fascia; and below, a thick torus pierced lengthways by a circular channel. Of the flat roof-tile very little remains. Behind the right wing is a fragment of a flying strut. In the horse's left foreleg is a hole which may have served for a metal strut that supported the leg; in the flat end of the torus below the legs is a small channel running from the outer surface to the larger channel in the middle. Missing: forelegs, ends of wings, ears, top of mane, and upper part of strigilation.

Colouring: — Head and neck, cream; mane and lips, red; iris of left eye, yellowish-red with black pupil and outline. The small feathers of the left wing are indicated by imbrications in red outlined in cream; the long end-feathers are in two rows, the inner row, black and cream alternately; the outer row, cream and red, both with black or cream quills. On the right shoulder are traces of red but no imbrication. Strigils, cream with a

¹ Payne-Young, *Archaic Marble Sculpture from the Acropolis*, pl. 139.

black mid-stripe; on plain fascia, maeander in black and cream; on torus, large scale pattern in black and cream.

Height 47 cm., length 41 cm.

Vatican, Museo Etrusco Gregoriano: Dennis, CCE, II, p. 460; Furtwängler, MW, p. 254, note 2; Fenger, TEL, pp. 12, 14; Helbig, Führer, I, p. 276, No. 437; Van Buren, FTR, p. 38 (Akroteria, type II: i), pl. XVII: 2; Vighi, StE, 5, 1931, p. 123, pl. XI: 2; Giglioli, AE, pl. CLXV: 3, p. 31.

III: 2 (Pl. 15: 48) — A fragment of a terminal tile to which is attached a ram's head, which formed the left angle of the raking cornice of a pediment. The head is executed in the round and carefully finished on both sides. It is a good proof of the archaic artist's capacity to combine monumental form with true realism. The upright part of the tile is broken above; below, on the outside, is the usual thick torus. On the right side of the head are traces of the flat roof-tile, which show that the head projected only some 5 cm. beyond the edge of this tile. On the underside of the roof-tile are traces of circles or spirals, black and red on a white ground; this part of the tile, consequently, was visible from below. On the outer surface behind the head, on the inside of the ears, and on the mouth are traces of red. The head is solid. Length, including the fragment of tile, 35 cm.; height 14 cm.; thickness of roof-tile 2 cm., of upright part of tile 3.7 cm.

Copenhagen, Ny Carlsberg Glyptotek: Fenger, TEL, p. 14, figs. 27, 28; Wiegand, GNC, p. 22, pl. 174: 1; Van Buren, FTR, pp. 47 f.; Poulsen, HM, H. 173; Bildertafeln, p. 60.

III: 3 (Pl. 15: 50) — Fragment of a plaque showing, in high relief, a chariot turned to the right on which is an upright human figure clad in a himation. Only the lower part of this figure is preserved; of the horses no traces are left. The chariot has an eight-spoked wheel. The hood has the form of a winged sphinx, with a small female head in the front and a lion's claw resting on the chariot-pole. The head has archaic features; its hair is in a row of spiral locks above the forehead, and three long tresses are brought forwards over the hood. The background plaque is broken away on all sides. Its back is flat, but there are traces above indicating that the surface has been pared in modern times. No nail-holes are visible. The piece probably served as an acroterion.

Colouring: — The sphinx's head is cream with black hair. The small feathers of the wing are rendered as imbrications, red and black, outlined in cream; the long feathers are in two rows, alternately red and black, and edged in cream. Chariot-pole, cream with red and black stripes; background of wheel, black overpainted with red; chiton, cream with red and black borders.

Height 39 cm., width 27.5 cm.

The plaque once belonged to the Campana collection; in the catalogue of this collection it is included among funeral urns and vases from the necropolis of Agylla.

Paris, Louvre, No. 5171: Cataloghi del Museo Campana, Classe IV, serie 9, p. 31, No. 8.

Antefixes.

III: 4 (Pl. 16: 51) — Antefix with Athena and Heracles. Athena, standing, lays her left hand on the shoulder of the hero who is seated on a rock in front of her, holding his club in his left hand and in his outstretched right a patera which Athena is replenishing from

an oinochoe. Athena wears a long chiton and a mantle hanging in zigzag folds. Her shoulders are covered by the aegis with a gorgoneion, and on her head is a helmet. Her feet are bare. Heracles wears a thick himation draped over his left shoulder and round his lower limbs. His bare chest is facing, showing a well-defined musculature, but his legs are in profile to the left; the torsion is disguised by the hem of the himation. The figures rest on a flat plinth. Behind are traces of a cover-tile with a flying strut. The following parts are restored: of Athena, head, left arm and large portion of breast with gorgoneion, right hand with jug; of Heracles, head, right arm with patera, left hand with club, and portions of left leg.

Colouring: — Athena: flesh, cream; chiton, red with a white crenellated border edged with black; aegis, red with a maeander border in black, white and red; Heracles: flesh, dark red; himation, cream with maeander border in red and black. On base, maeander and rosettes of squares in red, cream and black. The colours are applied on a thick slip.

Height 58 cm., width 46 cm., width of base 32 cm., width of tile 24 cm.

Paris, Louvre: BICA, 1869, p. 134; Heydemann, 12. Hallisches Winckelmannsprogramm, 1887, p. 35; Martha, AE, p. 324, fig. 221; Pottier, *Les statuettes de terre cuite*, pp. 218 f.; Roscher, *Lexikon*, I, p. 2216; Van Buren, FTR, p. 41 (Akroteria, type IV: ii); Hausenstein, BE, p. 53; Bayet, *Herclé*, pp. 142, 218; Ducati, *Historia*, 4, 1930, p. 462, fig. 5; Vighi, StE, 5, 1931, pp. 134 f., pl. XIII: 3; Cambridge Anc. Hist., Vol. of Plates, IV, pp. 66 f. (c); Giglioli, AE, pl. CLXXXVII: 1, p. 35.

III: 5 (Pl. 18: 54) — Antefixes showing a female head. Typologically, these antefixes are connected with the series of early heads assigned to Group I. Like these, the head forms a mere end-piece for the cover tile; its upper part follows the curve of the tile, while its lower part projects below it. The features, however, are much more developed, which makes it necessary to classify this type of antefix in the present group. The face forms a graceful oval. The eyes are slightly oblique, with protruding eye-balls enclosed by sharply marked lids. The brows are also sharply set off and elegantly curved. The nose is straight and pointed, broad but carefully modelled. The mouth is curved and smiling. The ears are schematically modelled, and the ear-rings are but faintly indicated. The hair is parted and dressed in vertical waves, with a scalloped edge above the forehead; on either side it hangs down in two thick tresses.

Colouring: — Hair and brows, black; on lips and irises, traces of red.

Height 18 cm.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, p. 27, pl. 175: 2, 2 b; Poulsen, HM, H. 180.

Philadelphia, University Museum, MS 1811: Luce, AJA, 24, 1920, pp. 32 f., figs. 5—6; Van Buren, FTR, p. 15 (Antefixae, Div. IV, type IV), pl. VII: 4; Catalogue of Med. Sect., p. 155, No. 247.

Geneva, Musée d'Art et d'Histoire, MF 794: a similar head said to come from Falerii, which seems hardly probable; Catalogue du Musée Fol., I (1874), p. 170, No. 794; Le Musée Fol., I:1 (1874), p. 43, pl. XIX.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, p. 75, pl. XXVII: 5.

III: 6 (Pl. 18: 56) — Antefix with a female head which typologically reminds one of the antefixes Nos. II: 11 a—c. Stylistically, however, it must be placed in the present group. Its features are not unlike those of the previous type. The face is oval; the eyes are small and narrow, enclosed by plastically rendered lids; the nose is short and broad; the lips are

thin and curved in a smile. The hair is in vertical waves above the forehead and hangs down from behind the ears in thick, slightly waved tresses, two on either side. The ears are schematically rendered and adorned with small disc-shaped ear-rings. On the head is a high double diadem, the upper part of which is restored. No traces of colouring are left. Height 24 cm.

Berlin, Antiquarium.

III: 7 (Pls. 17:52, G:2) — Antefixes showing a silen's head surrounded by a large shell. The lewd gaiety of the silen is brought out admirably in this fine archaic work, of which there are two specimens, one in Berlin and another in Copenhagen. The large almond-shaped eyes are slightly oblique, protruding between sharply marked lids. The heavy brows are lifted, and the forehead is wrinkled. The staring look is intensified by the edges of the eye-socket's being made visible between the eyes and the brows. The nose is very short, broad, and snub. The lips are parted, showing the teeth. The beard is very full and long, and rendered by numerous flat wavy strands. The moustache is long and drooping, consisting of three wavy strands on either side of the mouth. The hair is a thick pad of curling locks, arranged symmetrically in two rows above the forehead. The crown is covered by a band, the ends of which, slightly waved, hang down on either side of the beard, reaching to the long flat base. The equine ears are placed very high up; on the antefix in Berlin they are pointing straight upwards, on the one in Copenhagen forwards and inwards. This shows that they were modelled by hand after the antefixes were taken out of the mould, as was necessary, since otherwise the cast could not have been separated from the mould. Other, smaller differences between the two antefixes are due to touching up and painting.

The shell is decorated with five seven-petalled palmettes and four lotus-flowers rising from a row of double volutes. It is pierced below the petals of the lotuses, and has a thick outer edge which coils inwards below, joining the volutes. Round the head are triangular or lozenge-shaped points which fill the spaces inside the volutes.

The antefix is backed by a big flying strut. The back of the head is hollow. The cover-tile, of which a piece is preserved, has in the left edge the usual incision, 4—5 cm. high and 22—24 cm. from the front of the base.

Colouring: — Flesh, cream or dark yellow; eye-balls, teeth, and inside of ears, white; outside of ears on Copenhagen specimen, red; beard, brows, eyelids, and irises, black; hair, lips, moustache, and mouche, red; hanging band, on Berlin specimen, red, on Copenhagen specimen, black with a white stripe above the head; palmette petals, alternately red and bluish-black, edged in white; palmette bases, red and white, with a black border; lotuses, red and white; volutes and outer edge of shell, white; ground of shell, bluish-black; points surrounding head, light blue or black edged in white, black, and red, on a red ground; on base, meander pattern in red, white, and black.

Height 50.5 cm.

Berlin, Antiquarium, No. 6681:5; Helbig, *Grenzboten*, 1870, p. 155; id. *AZ*, 28, 1870, p. 123 (I, 2 c); MICA, Suppl. 1891, pl. II: 1; Durm, *BER*, p. 84, fig. 94; Fenger, *TEL*, p. 16, fig. 55; Wiegand, *GNC*, p. 29, fig. 44; Van Buren, *FTR*, p. 11 (Antefixae, Div. II, type VII), pl. IV: 2; Vighi, *StE*, 5, 1931, pp. 132 f., pl. XIII: 1; Giglioli, *AE*, pl. CLXXXII: 2; p. 34.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, p. 29, pl. 176: 1 b, 3 (sic.); Luce, AJA, 24, 1920, pp. 355 f., fig. 3; Poulsen, HM, H. 192; Bildertafeln, p. 69.

III: 8 (Pl. 17: 53) — Antefix with a maenad's head, forming the counterpart to the previous type. The maenad has an oval face with protruding cheek-bones and a firm, prominent chin. The oblique almond-shaped eyes protrude between sharply outlined lids, under raised well-defined brows. The nose is thin and straight. The mouth is rather small, with full lips, faintly suggesting a smile. The large ears are schematically modelled, set high up and at right angles to the head. The hair is parted and combed to the sides in numerous crimped strands. On the head is a plain diadem, and the ends of a veil hang down on either side of the neck. The shell and base are similar to those of the previous type save that the head is here surrounded by a torus turned outwards below; its ends are now broken off. Nose and parts of veil restored.

Colouring, — Flesh, cream; hair, brows, eyelids, irises, and veil, black; lips and beads painted on ear-lobes, red; necklace of round beads, alternately red and black; below, red tunic; on diadem, almost obliterated pattern in dark red on light red ground; torus, black; shell and base as on previous No.

Height 52 cm.

Berlin, Antiquarium, No. 6681: 3; Helbig, AZ, 28, 1870, p. 123 (I: 2 b); MICA, Suppl. 1891, pl. III: 2; Fenger, TEL, p. 16, fig. 56; Wiegand, GNC, p. 28, fig. 43; Luce, AJA, 24, 1920, pp. 354 f., fig. 2; Van Buren, FTR, pp. 19 f. (Antefixae. Div. IV, type XVII), pl. XIII: 1; Vighi, StE, 5, 1931, pp. 133 f., pl. XIII: 2; Giglioli, AE, pl. CLXXXII: 1, p. 34.

III: 9 (Pl. 18: 55) — Antefixes showing a female head crowned by a diadem. The face is flat; the brows and the narrow, horizontal eyes are suggested by almost invisible swellings. The nose is short and straight, the mouth is smiling, and the chin is slightly cleft. The hair is in wavy strands above the forehead, but there are no hanging locks. The ears are rendered schematically, and are adorned with disc-shaped ear-rings. The diadem is slightly concave and runs into two tori on either side, ending in volutes below, with bladder-shaped leaves in the corners. Above the diadem are traces of a serpentine band similar to that of the following antefix. Behind is a trace of a cover-tile with an attached buttress.

Colouring: — Flesh, cream; hair, brows, eye-lashes, and irises, black; on diadem, series of vertical red stripes with a row of red dots above; on ear-rings, red dots; on tori and volutes, red central stripes; on neck, traces of a black pearl-string and a black hem of a chiton.

Height as preserved 25 cm.

In addition to the specimen described here, which is in the Ny Carlsberg Glyptotek, the Louvre possesses the head of a similar antefix, similarly coloured. This head, which comes from the Campana collection, is set in a modern shell decorated with a flower-and-foliage pattern; the base, too, is modern.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, HM, H. 183; Bildertafeln, p. 67.

Paris, Louvre, S. 1087: Cataloghi del Museo Campana, Classe IV, serie 3, p. 6, No. 118; Giglioli, AE, pl. CLXXXIII: 2, p. 34.

III: 10 (Pl. 18: 58) — Antefix showing a negro's head surrounded by a large shell. The characteristic features of a negro, the woolly hair, the squat nose, and the extremely thick and prominent lips are rendered with remarkable realism. The tip of the tongue protruding between the lips gives to the face a foolish expression. The head is surrounded by a torus running into two spirals on either side, with bladder-shaped leaves in the corners. The shell is decorated by a flat serpentine band. Behind is a trace of a cover-tile with an attached buttress. Part of the shell above the head is restored.

Colouring: — Flesh, black; eyes, white with red corners and black irises; lips, light red; hair, cream; on base, hem of cream chiton bordered with red; torus, cream with a red mid-stripe; serpentine band, cream with red and black interspaces, alternating.

Height 26 cm.

This antefix belonged to the Campana collection and can be ascribed to Caere, from the fact that its shell and base are identical with those of the Copenhagen specimen of the previous type of antefix, whose provenance from Caere is established.

Paris, Louvre, No. 4797: *Cataloghi del Museo Campana*, Classe IV, serie 3, p. 6, No. 103; Charbonneaux, *Les terres cuites grecques* (Paris 1936), fig. 20, p. 23 (erroneously supposed to be of South-Italian origin).

III: 11 (Pl. 18: 57) — Antefix showing a maenad's head. The maenad has a square-built face with narrow, almond-shaped eyes between thick lids, a short nose, and a broad, curved mouth with full lips. The hair is parted above the forehead and combed to the sides in thick wavy strands; on either side of the neck is a thick tress falling down from behind the ear. Between these tresses is the hem of a chiton, with a raised upper edge. On the head is a concave diadem. The shell is flat and composed of a flat ribbon which arches over the head, running into two volutes on either side; above this ribbon is a wavy stalk with a double row of ivy-leaves. The base is flat and recedes behind the neck. Restored: most of shell except volutes and three leaves on the left side of the head; right half of neck and base, with right hair-tress.

Colouring: — Flesh, cream; hair, brows, eye-lashes, and irises, black; lips, red; on diadem, red and black cross-stripes; necklace of red beads hanging from a black undulating stripe; on chiton's hem, red triangles hanging from black arches, with red dots between them; on ribbon, black and red chevrons; ivy-leaves, grey, stalk red, on a cream ground.

Total height as restored 33.5 cm.

This antefix, which belonged to the Campana collection, can be ascribed to Caere through the discovery of a similar head in the *Vigna Parrocchiale*. This latter, however, has no shell, its irises are coloured in reddish-violet with black pupils and outlines, its hair is also reddish-violet, and the diadem is cream edged with red above and reddish-violet below.

Paris, Louvre, No. 5933: *Cataloghi del Museo Campana*, Classe IV, serie 3, p. 6, No. 102.

Cerveteri (Vigna Parrocchiale): Mengarelli, *StE*, 1, 1927, pl. XI; id., *StE*, 10, 1936, pp. 75 f., pl. XXV: 4 (the fragmentary head pl. XXV: 6 probably belongs to a similar type of antefix).

III: 12 (Pl. 18: 59) — Antefix showing a maenad's head surrounded by a shell or nimbus. The maenad has an oval face with a firm chin, horizontal, almond-shaped eyes between thick lids, and a straight mouth. The hair is in numerous crimped strands which

hang vertically above the forehead and at the temples, hiding the ears, and are brought forwards over the shoulders from behind. The head is arched over by a torus ending in spirals high above the base. Outside this torus is a row of rosettes from which rise a series of lotus-flowers alternating with tulips. The base is flat and recedes behind the front of the neck. The back of the head is hollow. There are traces of a cover-tile but no strut.

Colouring: — Flesh, cream; brows, eye-lashes, and irises, black; hair, dark reddish-violet; necklace of red beads, with a red hem of a chiton below it; torus, cream, edged with red above and black below, and with a row of red dots in the middle; rosettes and lotuses, cream edged with red; tulips, cream on a black ground; on base, cream maeander filled in with black above and red below.

Height 31 cm.

This antefix was found in the *Vigna Ramella*, east of the *Vigna Parrocchiale*.

Cerveteri: Mengarelli, StE, 10, 1936, p. 86, pl. XXVIII: 1.

III: 13 (Pl. 15: 49) — Fragmentary antefix showing a silen's head. He has almond-shaped eyes, a snub nose, and a straight half-open mouth. The brows and eyelids are rendered by raised rims. The hair and beard are in rows of small, knob-like locks. There are traces of an oval mouche. The single moustache is straight and drooping. The equine ears point obliquely upwards. On the head is a sort of diadem, and outside this is a thick torus arching over the head. The shell and the lower part of the antefix, including the point of the beard, are missing. The left ear with part of the torus and diadem, and the lower lip with part of the moustache to the right seem to be restored.

Colouring: — Flesh and moustache, cream; brows, eye-lashes, and irises, dark reddish-brown; hair and beard in the same colour, covered by a light blue deposit; lips and inside of ears, red; diadem, cream with red cross-stripes; torus, cream with blue oblique stripes meeting above.

Height as preserved 18 cm.

Except for the outward-turning ears and the mouche, this antefix is identical with a specimen from Narce, in the Villa Giulia museum (Narce, No. 1).

Munich, Museum antiker Kleinkunst, No. 7082.

III: 14 — Antefix with a maenad's head, very much rubbed and damaged, crowned by a concave diadem, above which are traces of a strigilated shell. The hair was coloured red. Height 16 cm.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, p. 76, pl. XXV: 2.

III: 15 — Fragment of an antefix showing the lower part of a female neck, with slightly waved hair-locks falling over the shoulders and the base, which is decorated with a maeander pattern in black, red, and cream. May be a Juno Sospita?

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, p. 76.

III: 16 — Small female head in the round, probably belonging to the figure of a maenad, from an antefix. The face is damaged. The hair is in a fringe of waved locks

above the forehead and at the sides. On the head is a cap and a plain diadem. In the ears are small disc-shaped rings.

Colouring: — Flesh, cream; hair, brows, eye-lashes, and irises, black; on cap and diadem, traces of red and yellow.

Height 7.5 cm.

Cerveteri (Vigna Parrocchiale): Mengarelli, *StE*, 10, 1936, p. 77, pl. XXV: 3.

III: 17 — Silen's head, preserved from below the eyes downwards; from an antefix. The beard is in three rows of flattened tufts ending in small knobs. The moustache consists of curved strands. The flesh is coloured red, the beard black. Height 16 cm.

Florence, Museo Archeologico, No. 75461.

Revetment.

III: 18 — Fragment of the upper part of a revetment plaque showing a row of convex strigils curved outwards at the top. In one of the strigils is a nail-hole. The strigils are coloured white, on a black ground, with central stripes alternately red and black. On the upper surface is the number XXII, painted in red.

Cerveteri (Vigna Parrocchiale): Mengarelli, *StE*, 10, 1936, p. 78, pl. XXIX: 2.

GROUP IV.

This group comprises a number of terracottas datable in the late IV and in the III centuries B. C. They consist of terminal tiles and crestings, antefixes, and revetment plaques. The clay is much the same as that of the previous group, coarse and light yellowish-gray. The colours, however, though applied before firing, seem to have been of poor quality, as the polychromy in several cases is more or less effaced.

Terminal tiles and crestings.

IV: 1 (Pl. 19: 60) — A terminal tile decorated with a large sea-monster in high relief. The upright part of the tile consists of three elements: above, a series of convex strigils separated by flat grooves and turned outwards at the top, forming a row of rounded projections; in the middle, a flat fascia, separated from the strigils by a roll to which the strigils, however, do not quite come down; below, a thick torus pierced lengthways by a circular channel. Attached to this *sima* is a large sea-monster in high relief, turned towards the right. The monster has a thick serpentine body with a small bearded dragon's head, a many-pointed crest and a row of small triangular fins along the neck and back, and a large caudal fin. No doubt it had also a pair of pectoral fins, but there are no traces of them, because the monster's body is completely restored except for a portion below the head and other small parts next to the fins. Some of the projecting ends of the strigils and parts of the edge above them are also restored.

The flat roof-tile behind is partly preserved. There are remains of three large flying struts, each of which, at the point of junction with the back of the sima, grows out into a triangular point, with a spiral on either side. Along the top of the sima runs a groove, 3.5 cm. wide, into which the open-work crestring described below is fitted (Fig. 21). Along the left vertical edge is a row of holes designed for the metal cramps that secured this

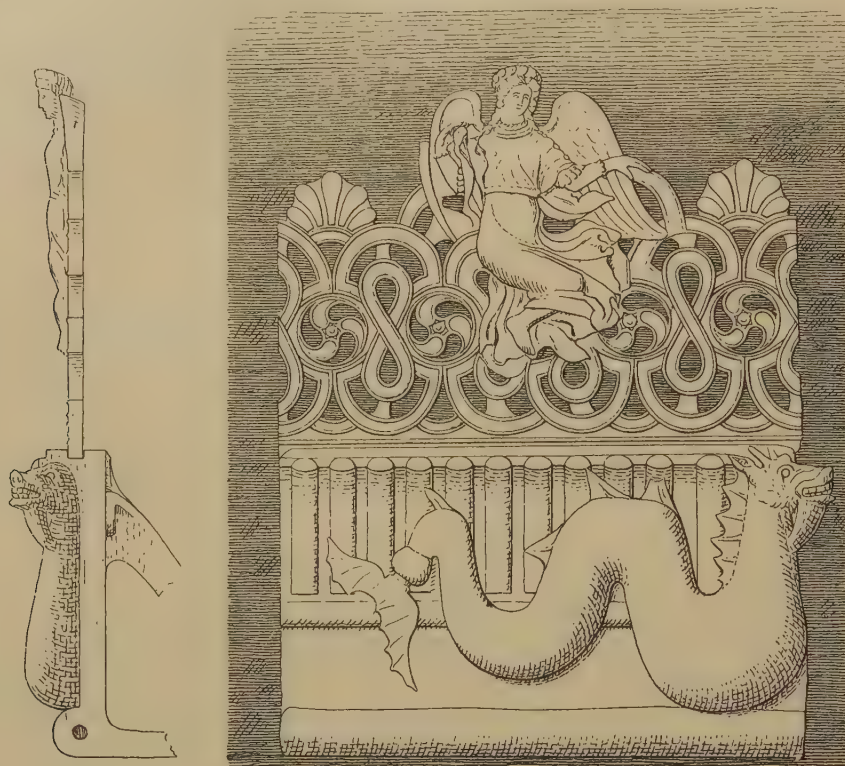


Fig. 21. Terminal tile (IV:1) and open-work crestring (IV:2) from Caere, front and side view.
(From Fenger, *Le temple étrusco-latin*).

piece of the sima to the adjoining one. The opposite edge is bevelled, but this has been done in modern times.

The polychromy is mostly gone, but there are traces of red on the monster's jaws, eyes, ears, and fins, on the edge above the strigilation, and on the torus. The strigils were white, the grooves between them alternately black, white, and red.

Height 49 cm., length 78 cm. (including head of monster, 83 cm.).

For references, see following No.

IV:2 (Pl. 19: 60) — Open-work crestring placed on the top of the sima previously described. The crestring consists of a system of whirligigs, figures-of-eight, and arches, formed by flat ribbons with raised edges and surmounted by a row of five-petalled palmettes. In the middle, affixed to the crestring and projecting above its top, is a winged

female figure in relief. The figure is facing down to the hips, but her right leg, which is the only one visible, is in profile to the right, bent at the knee. The woman's hair is parted, dressed in thick masses above the head and flowing on to the back and shoulders. She wears a long chiton girdled round the waist and flowing in numerous loose folds below. The chiton has buttoned sleeves and a raised border round the neck; across the breast is a raised narrow band which looks like the strap of a quiver. The woman is lifting her right hand to adjust a shawl, the other end of which comes from behind her back, covering her left shoulder and part of the arm and breast. Her left hand rests on the cresting. She wears a diadem decorated with a row of discs, disc-shaped ear-rings, a torque, open bracelets round the wrists and larger ones, with hanging bullae, at the elbows.

The modelling, especially of the flowing folds of the drapery, is facile, but there are some faults and inconsistencies. The body, for instance, is far too long when compared with the one visible leg; the buttons of the chiton's left sleeve are applied to the shawl that covers this sleeve; and the nipple of the right breast, likewise, is made visible by means of a small knob of clay applied to the chiton, as if the breast were bare.

On the tops of the woman's wings and of the palmettes are holes in which originally were three *menisci* of the trident type. Portions of the woman's breast and abdomen, and of the drapery above her thigh are restored, and so are minor parts of the ribbons. On the ribbons, and on the woman's hair, wings, and drapery are traces of red.

Height to top of palmettes, 45 cm., to top of woman's head, 57 cm.; length 78 cm., thickness 2.7—3 cm.

Copenhagen, Ny Carlsberg Glyptotek: Borrmann, KB, p. 47, fig. 34; Wiegand, GNC, pp. 21 f., pl. 173; Luce-Holland, AJA, 21, 1917, pp. 298 f., fig. 2; Springer, HKG¹², p. 448, fig. 855; Poulsen, HM, H. 253, H. 254; Bildertafeln, p. 112; Vighi, StE, 5, 1931, pp. 139 ff., pl. XIII:6; Giglioli, AE, pl. CCCXXIX:3, p. 62.

IV:3 — Fragments of terminal tiles decorated with a row of concave strigils curved outwards at the top. Below the strigilation, and separated from it by a roll, are a plain fascia and a thick torus; above is another flat fascia and a groove, of triangular section, designed for an open-work cresting of which two fragments are preserved. This cresting was of the same type as the previous one, but without the winged female figure. Fragments of similar cresting were found by Mengarelli in the *Vigna Parrocchiale*.

Colouring: — Traces of red between strigils, on upper fascia, and on roll; traces of black on outside of groove. Palmette petals of cresting, red; ribbons edged with red and black; centre of whirligigs, blue; fascia below, black.

Height of tile, about 46 cm.; height of cresting, about 50 cm.

Berlin, Antiquarium: Wiegand, GNC, p. 22, figs. 12—13.

Cerveteri: Mengarelli, StE, 10, 1936, pp. 78 f., pl. XXIX:3.

Antefixes.

IV:4 (Pl. 20: 64) — Antefixes showing a silen's head surrounded by a large shell. There are three specimens of this type of antefix, one, almost complete, in Berlin, and two others, fragmentary, in the British Museum, and in the Walters Art Gallery in Baltimore. The silen has a bibulous face. The eyes are small, with bored pupils and thick lids, which

convey a moist and hazy look. The nose is enormous and swollen, and its broad tip is turned up, showing the large nostrils. The lips are parted and the teeth are visible between them. The beard and moustache consists of long wavy strands, some of them curling at the ends. The hair is in thin strands that hang down on either side of the bald forehead, forming clusters of coils below the large animal ears, which are erect and pricked forwards. The Berlin antefix has a wreath of leaves round the head, with two corymbs in front; the one in London has a plain fillet; the Baltimore specimen has a plain bald forehead, without wreath or fillet. Round the neck are the paws of a lion's skin tied together below the beard and covering the base. The shell is decorated with three palmettes, one larger, seven-petalled, at the top, and two smaller, five-petalled, at the sides, alternating with four large lotus-flowers, rising from pairs of scrolls. The shell ends abruptly high above the base, the two lowest lotuses being halved. The strut at the back is bent almost at right angles, rising vertically from the tile. On the specimen in Berlin a portion of the shell and of the base to the right is restored.

Colouring: — Flesh, red; eye-balls, white; hair, beard, moustache, brows, eyelids, and irises, black; wreath and lion's skin, cream; base, red; palmettes, cream with red bases; lotus-flowers, cream with red edges and calyces; scrolls, cream; ground, bluish-black, except inside spirals, where it is red.

Height 52.5 cm.

Berlin, Antiquarium: Helbig, *Grenzboten*, 1870, p. 155; id., *AZ*, 28, 1870, p. 123 (I, 2 d); MICA, Suppl. 1891, pl. II: 2; Fenger, *TEL*, p. 16, fig. 57; Wiegand, *GNC*, p. 29, fig. 45; Luce, *AJA*, 24, 1920, pp. 356 f., fig. 4; Vighi, *StE*, 5, 1931, p. 137; Giglioli, *AE*, pl. CCCXXIV: 2, p. 61.

London, British Museum: Walters, *CT*, B 623; Luce, *l.c.*, pp. 356 f., fig. 5.

Baltimore, Walters Art Gallery: *Handbook of the Collection* (1936), fig. on p. 37.

IV: 5 (Pl. 20: 65) — Antefixes with a silen's head, of very grotesque form. The face is round, with a wrinkled forehead, large staring eyes between thick lids, a broad bulging nose, and enormously thick lips, which are parted so that the teeth are visible between them. The short beard and the long hanging moustache are rendered in numerous crimped and tangled strands. The equine ears are very small and placed high up. On the head is a wreath of ivy-leaves. The base is plain. The shell is similar to that of the previous type, save that the edge is cut out according to the pattern.

There are at least seven examples of this antefix, one in the Vatican, two in the Ny Carlsberg Glyptotek, two in Philadelphia, and two in New York; in the Louvre, moreover, is a fragment of the same type. They are all made from the same mould but vary slightly in size and minor details, owing to subsequent retouching, to shrinkage in the firing, and to restoration. The specimen in the Vatican is very well preserved; the others are more or less restored.

Colouring: — Flesh, red; eye-balls and teeth, white; beard, moustache, brows, and eyelids, black which sometimes shades into a dark bluish grey; irises, black or red; wreath, blue or yellow; palmette petals, white; palmette bases, blue, red, white, or black; lotus petals, white; lotus buds, red or white; lotus calyces, blue, white, or black; scrolls, white; background of shell, on Vatican specimen, entirely red, on others, black outside spirals, red inside; on base, meander pattern in red, white, and black.

The height varies from 44.1 cm. to 49.5 cm.

The specimen reproduced in the MICA, Suppl. 1891, pl. II: 3 (= Fenger, TEL, p. 16, fig. 58) has a three-forked *meniscus* fastened in a hole bored in the top of the strut, behind the shell.

Vatican, Museo Etrusco Gregoriano: Dennis, CCE, II, p. 459; Helbig, Führer, I, p. 276, No. 437; Vighi, StE, 5, 1931, p. 137, pl. XIII: 4; Nogara, EC, p. 334, fig. 193; Giglioli, AE, pl. CCCXXIV: 4, p. 61.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, HM, H. 248—249; Bildertafeln, p. 110.

Philadelphia, University Museum, MS 1804, 1805: Luce, AJA, 24, 1920, pp. 358 ff., fig. 6; Catalogue of Med. Sect., p. 159, Nos. 262 A, B.

New York, Metropolitan Museum, GR 1041, 1042: Luce, as above; StE, 1, 1927, pl. LXX.

IV: 6 (Pl. 20: 66) — Antefixes with a maenad's head, forming the counterpart of the previous two types. The maenad has an oval face with horizontal eyes and brows, and a long thin nose. The corners of the mouth are slightly drawn downwards, and the lower lip is very full. The hair is parted and combed to the sides in wavy strands, curling at the ends. The ears are almost entirely hidden by enormous almond-shaped ear-rings with buckles, of a type common among extant specimens of Etruscan gold jewellery.¹ On the head is a diadem adorned with circular rosettes. Round the neck is a piece of drapery. The base and shell are similar to those of the previous No. At the back is a flying strut.

Of this antefix ten examples are known, one in Berlin, one in the Vatican, two in London, two in Copenhagen, one in New York, and three in Philadelphia. On the example in Berlin the strut behind is prolonged above, and in the top of the extension is a hole for the fastening of a *meniscus*.

The polychromy varies from one specimen to another, and no two of them are absolutely alike. The flesh is cream or white, sometimes with red shadings; the hair is red, yellow, or yellowish-brown; the lips, red; brows and eyelids, black; irises, black or red; diadem and ear-rings, yellow, red, reddish-brown, or yellowish-brown; drapery, red; palmette and lotus petals, white; palmette bases and lotus sepals, white, blue, green, grey, or black; lotus buds, red, white, or red with white edges; scrolls, white; background, bluish-black, except inside spirals where it is red; on base, maeander pattern in red, white, and black.

One of the specimens in Philadelphia (No. MS 1802) has an abnormal colouring. The flesh of the maenad is black; the hair, lips, eye-brows, lids, irises, ear-rings, diadem, and drapery are red; the background of the shell is entirely red; the petals of the palmettes and lotuses as well as the scrolls are black; the palmette bases and the lotus sepals are red; and the lotus buds are white. Generally speaking, the colouring of this specimen is the antithesis of that of the others; apparently we have to do with a curious experiment, a study in the effect of reversed colouring.

The specimens vary in height from 43 to 49.5 cm.

Berlin, Antiquarium, No. 6681: Helbig, AZ, 28, 1870, p. 123 (I, 2 a); Adler, AZ, 29, 1871, pp. 1 f., coloured pl. 41; MICA, Suppl. 1891, pl. III: 3; Fenger, TEL, p. 16, fig. 59; Wiegand, GNC, p. 28, fig. 42; Giglioli, AE, pl. CCCXXIV: 1, p. 61.

¹ Cf. Marshall, *Catalogue of the Jewellery, Greek, Etruscan, and Roman, in the Departments of Antiquities in the British Museum*, pl. XLIV: 2252, 2258, 2259; Hadaczek, *Der Ohrschmuck der Griechen und Etrusker*, pp. 60 ff., figs. 119, 120.

Vatican, Museo Etrusco Gregoriano: Dennis, CCE, II, pp. 459 f., Helbig, Führer, I, p. 276, No. 437; Vighi, StE, 5, 1931, pp. 138 f., pl. XIII: 5; Nogara, EC, p. 334, fig. 193; Giglioli, AE, pl. CCCXXIV: 3, p. 61.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, p. 27, pl. 176: 1 a; Poulsen, HM, H. 250; Bildertafeln, p. 110.

London, British Museum: Walters, CT, p. 175, B 621, B 622; id., HAP, II, pl. LIX; Marshall, Catalogue of Jewellery, British Museum, p. 255, fig. 71*.

Philadelphia, University Museum, MS 1802, MS 1803, MS 1826: Luce, AJA, 24, 1920, pp. 361 ff., figs. 7, 9, 10; Catalogue of Med. Sect., p. 156, No. 251, p. 159, Nos. 261 A, B.

New York, Metropolitan Museum, GR 1040: Luce, as above.

IV: 7 (Pl. 20: 67) — Antefixes showing a female head. The face is long with a thin pointed nose and small full lips. The hair is in winding, curling locks and tresses, which fall to the shoulders on either side of the head, hiding the ears. The head is adorned with a diadem decorated with rosettes, large ear-pendants with buckles, and a torque. The shell is decorated with lotuses and ivy-leaves growing from a waving stalk ending below in a small spiral; at the top is a berry-cluster. The base is flat. Cover-tile with flying strut.

Colouring: — On lips and cheeks, traces of red; hair, dark reddish-brown; diadem and ear-pendants, yellow; on base, traces of maeander pattern in white, red, and black.

Height as preserved 23.3 cm.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, HM, H. 251.

Philadelphia, University Museum, MS 1801: Cat. of Med. Sect., p. 159, No. 263.

Acroteria(?).

IV: 8 (Pl. 19: 61) — Torso of a young woman clad in a thin chiton girdled round the waist and fastened above the shoulders with brooches. On the shoulders are traces of hair-locks, and round the neck is a pearl-string. The torso is modelled in high relief against a terracotta plaque, 1 cm. thick, a fragment of which is preserved behind. The right arm is broken off at the shoulder, the left above the elbow.

To this or to a similar figure may belong a fragment showing a braceleted right forearm and hand grasping a piece of drapery.

Colouring: — Flesh, cream; chiton, cream with a dark red border; on background plaque, traces of red. On the left shoulder, below the plastic lock, are painted black hair-locks.

Height 29 cm.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, pp. 81 f., pl. XXVI: 4.

IV: 9 — A large silen's head. The silen has small eyes between thick, well-marked lids; the pupils and irises are rendered by incision. The nose, now very much damaged, was thick, with wide nostrils. The mouth is half-open, showing the upper row of teeth. The beard and moustache are in long, flowing strands. On the head is a wreath of leaves. The features of the head are largely touched up with a tool.

The function of this head is obscure. The back shows imprints of fingers, but there is no trace of a tile or a butress.

Height 26 cm.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 1, 1927, pl. XI; id., StE, 10, 1936, p. 77, pl. XXVIII: 2.

Revetment plaques.

IV: 10 (Pl. 19: 62) — Revetment plaques composed of three elements. Above is a series of convex strigils curved outwards at the top and separated by flat channels. In the middle, separated from the strigilation by a roll, is the main field, decorated with a pattern of palmettes and lotus-flowers, arranged in two rows, upright and hanging, with a series of S-shaped scrolls in the middle. The palmettes have each eleven petals, which are pointed and droop outwards; on either side of the central petal is a knob. The lotuses have large stamens. Below is a border consisting of a series of buds hanging from a row of crescents; the edge follows the outline of the buds.

On the torus that separates the strigilation from the main field, is a series of oblique arrises, marking the edges of the painted stripes. Traces of three similar arrises are visible in the middle of the plaques, marking off a horizontal band, on which the scrolls and the lower parts of the palmettes and lotuses are moulded. These arrises are apparently due to certain indications for the pattern incised on the surface of the mould, and left to serve as a guide for the painter.

Colouring: — Strigils, alternately red and black; channels, white; edge above, red; roll, striped obliquely in red, white, and black; palmette petals, white; bases, blue with a red edge; knobs and scrolls, white; lotuses, white with blue sepals and red central buds, the upper one with a white edge; crescents, white; hanging buds, white with red and blue sepals and a lower red edging; background, black except for the horizontal central stripe, the spaces above the lotuses, and those above the crescents, which are red.

Height 63—65 cm., width 47—48 cm.

There is a complete plaque of this type in the University Museum, Philadelphia. Fragments of similar plaques, from the *Vigna Marini-Vitalini*, are in the Berlin Museum; the reconstruction of the plaque given by Wiegand is, however, not correct as to its length. Another plaque, identical with those already mentioned, even in regard to the arrises, is in the Louvre. This plaque formerly belonged to the Museo Campana, and in the Catalogue of this collection it is said to come from Ardea. This, however, is apparently wrong; the plaque no doubt is made from the same mould as those in Berlin and in Philadelphia, and among the terracottas from Ardea there is nothing that resembles it.

Berlin, Antiquarium: Wiegand, GNC, p. 24 (b, 12), fig. 29.

Philadelphia, University Museum: Luce-Holland, AJA, 22, 1918, pp. 329 ff., No. 11, fig. 6 ii; Catalogue of Med. Sect., p. 159, No. 265; Giglioli, AE, pl. CCCXXXIII: 2, p. 63.

Paris, Louvre, No. S. 1510: Cataloghi del Museo Campana, classe IV, serie 6, p. 25, No. 12.

IV: 11 (Pl. 19: 63) — Revetment plaques composed of two elements. Above is a series of short, convex strigils curved outwards at the top and separated by prismatic ridges pointed above. Below, separated from the strigilation by a roll, on which are oblique arrises similar to those on the previous plaques, is the main field, decorated with a pattern in rather high relief. The pattern consists of palmettes and lotus-flowers arranged in two rows, upright and hanging, and united by large S-scrolls with a smaller spiral branch at either end. The palmettes have seven petals each, drooping outwards; on either side of

the central petal of the hanging palmette is a knob. The lotuses have double side-petals, and no stamens. The lower edge of the plaque is scalloped according to the pattern.

The polychromy is mostly vanished; on the background, however, are traces of black, with a red band in the middle.

Height 61—62 cm.; width 46.5—47 cm.

New York, Metropolitan Museum: Luce-Holland, *AJA*, 22, 1918, pp. 332 f., No. 11 a, fig. 7; *StE*, 1, 1927, pl. LXX; Giglioli, *AE*, pl. CCCXXXIII: 1, p. 63.

Berlin, Antiquarium: Wiegand, *GNC*, p. 24 (b, 12).

Paris, Louvre, No. S. 1520 (from the Campana collection).

IV: 12 — Fragment of the lower edge of a revetment plaque. The decoration consists of a row of upright lotus-flowers arched over by volute ribbons, from which hang a series of palmettes alternating with buds. Above is a bead-and-reel moulding.

Colouring: — Palmettes, lotuses, and buds, red and yellow; volute ribbons, white; ground, black; beads, red; reels, blue.

Height 30 cm.

Berlin, Antiquarium: Wiegand, *GNC*, p. 24 (b, 11), fig. 28; Luce and Holland, *AJA*, 22, 1918, pp. 322 f., fig. 1 B.

IV: 13 — Small fragment of the lower edge of a revetment plaque, showing palmettes and lotus-flowers hanging from a series of scrolls. The palmettes have eleven petals, alternately red and black, with raised edges. The lotus petals are white and red.

Florence, Museo Archeologico, No. 84074.

GROUP V.

This group comprises a number of terracottas — mostly frieze plaques and antefixes — datable in the II—I centuries B. C. These late terracottas are made of a yellowish grey or yellowish red clay, finer and better purified than that of the earlier ones. The polychromy, however, is often faded or obliterated, apparently because the colours were applied to the clay after firing.

Frieze-Plaques.

V: 1 (Pl. 21: 68) — A series of plaques forming a continuous frieze, on which are seen a male and a female head, both young and beautiful, crowned with wreaths of vine-leaves and poppy-heads and flanked by two Cupids. Each head rises from a cup of acanthus leaves, from which also rise a pair of stalks, which, on the two adjoining plaques, develop into a graceful design of scrolls, tendrils, leaves, and various flowers. The decoration is executed in very high relief and is purely Hellenistic in style. The frieze is bordered above by dentils, and above this is a separate strigilation, divided into sections of the same length as the frieze plaques. Right head modern. On male head and on acanthus-leaves, traces of red.

Height of frieze 39 cm., strigilation included, 55 cm. Length of plaques 51, respectively 47 cm.

Vatican, Museo Etrusco Gregoriano: Dennis, CCE, II, p. 456; Martha, AE, p. 282, fig. 190; Durm, BER, pp. 78 f., figs. 86—87; Helbig, Führer, I, pp. 275 f., No. 434; Della Seta, IA, p. 213, fig. 216; Ducati, AE, p. 390, fig. 441; Ducati-Giglioli, AE, p. 27, fig. 26; Vighi, StE, 5, 1931, pp. 144 f., pl. XIII: 7; Nogara, Guide du Musée Etrusco-Gregorien du Vatican, p. 28; id., EC, p. 346, fig. 208; Giglioli, AE, pl. CCCLXXXIV: 1, p. 71.

Antefixes.

V: 2 (Pl. 21: 69) — Antefix with a silen's head. The silen has a longish face with thick lips and small equine ears. His crown is bald, but the hair grows forwards at the temples. The beard and moustache are in thick, coiling tufts and strands; the mouche is very broad. Round the forehead is a tripartite band. The head is surrounded by a wreath of rosettes and corymbs, broken to a great extent. The base is missing. At the back are traces of a cover-tile and a flying strut. The clay is yellowish and mixed with particles of pozzolana and augite.

Colouring: — Flesh, red; eye-balls, white; hair, brows, eye-lashes, and irises, black; beard, dark red; moustache, mouche, and band round forehead, yellow; rosettes, white with a broad red edge and a yellow knob in the middle; corymbs, black and yellow.

Height 24 cm.

A fragment of a similar antefix, from Lanuvium, is in the British Museum (No. II: 1).

Berlin, Antiquarium, No. 8420.

V: 3 — Lower part of an antefix with a maenad's head. Round the neck is a pearl-string, below which the edge of a chiton is visible, fastened above the shoulders with disc-brooches. The base is flat; of the shell nothing is preserved.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE 1936, p. 77, pl. XXVII: 4.

V: 4 (Pl. 21: 71) — Antefix showing the »Persian Artemis». The goddess wears a long, sleeved chiton with a double apoxygma, girdled round the waist. Her hair falls on the shoulders in long tresses. On her head is a polos; in the ears are disc-shaped ear-rings. The large wings are abased. On either side is a small panther, rampant, and licking the goddess's hand which grasps one of its forelegs.

Colouring: — Flesh of goddess, light rosy; chiton, dark red; panthers, yellow; background, black.

Height 43 cm.

Rome, Villa Giulia (Vigna Parrocchiale): Mengarelli, StE, 1, 1927, pl. XI; id., StE, 10, 1936, p. 77, pl. XXVIII: 3.

Berlin, Antiquarium: Helbig, AZ, 28, 1870, p. 124, No. 9 a (Fragment showing left panther).

V: 5 — Fragmentary antefix consisting of a palmette rising from another, smaller, palmette, above a plain base decorated with small garlands.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, p. 78, pl. XXVII: 6.

Terminal tile and curtain.

V: 6 (Pl. 21: 70) — Terminal tile from a pediment. The upright part of the tile consists of a broad fascia curved outwards at the top and decorated with a relief pattern; below this is a convex moulding with a flat upper surface, and below this are dentils. The relief pattern consists of a row of seven-petalled palmettes rising from a series of flattened scrolls, growing up in pairs from the moulding below, with pointed leaves between them. Along the upper edge is a row of rounded projections like the tops of a strigilation, and on the top side is a groove for a cresting. At the back are traces of two flying struts and of a roof-tile decreasing in thickness towards the left. Along the right vertical edge are traces of a projecting ridge, which overlapped the adjoining tile behind. Between the struts is incised the number IX. The clay is light yellowish brown and well purified.

Colouring: — Palmette petals, red on a black ground; palmette bases, red with a yellow edge above; spirals, white with alternately red and yellow spaces between them; pointed leaves, red and white on a light blue ground; on moulding, faint traces of egg-and-dart pattern in red and blue; on dentil, no traces left.

Height 44 cm., length 55 cm., thickness 3.5 cm.; thickness of roof-tile, to right, 9 cm., to left, 4.5 cm.

Berlin, Antiquarium, No. 8871.

V: 7 — Fragment of a curtain decorated with a series of upright palmettes and hanging lotus-flowers, united by S-shaped scrolls. Above is a roll; the lower edge follows the outline of the pattern. On background, traces of red. Height 11 cm.

Cerveteri (Vigna Parrocchiale): Mengarelli, StE, 10, 1936, p. 79, pl. XXIX: 4.

VI. THE »MANGANELLO» TEMPLE.

Mengarelli, StE, 9, 1935, pp. 83—94, pl. XIII—XXIV.

The temple excavated by Mengarelli in the *fondo Marini* lies near the north-west edge of the plateau of Caere, close to a deep cutting, through which in ancient times a road led up from the valley of the *Manganello* stream. Of the temple's ground plan three sides were traceable, showing that its long axis ran NNW and SSE. These sides, being the front and back sides, and the WNW long side, consisted of double rows of rectangular tufa blocks, of which only one course was preserved, mostly bedded in rock cuttings, with an intermediate space of 50—75 cm. These rows of blocks no doubt belong to the temple's substructure, or podium. The length of this podium, according to the plan given by Mengarelli, was 14.50 m. Its width could not be ascertained, as no traces of the opposite long side were to be found. In the outer file of blocks forming the WNW side of the temple was a cylindrical pozzo, 13.50 m. deep, which from the remains of animal bones found in it apparently served as a rubbish pit for the remains of the victims. The space within the walls was largely occupied by a pit of irregularly rectangular shape. This pit, as shown by the traces left on its walls, was no doubt formed by the quarrying of the

blocks of which the temple was built; naturally, it was filled in afterwards. In the middle of the pit was a rectangular cistern, probably of earlier date than the pit and the temple.

From the slope of the ground Mengarelli assumed that the temple faced SSE. On account of the pozzo just mentioned, the temple's lateral walls must have rested mainly on the inner file of blocks. Mengarelli reconstructed a cella 7.50 m. long and 5 m. wide, with a pronaos 6.20 m. long, including a flight of steps, which seems quite reasonable. Whether the pronaos had columns is uncertain, but it seems unlikely owing to its small size.

Whilst the harvest of fictile votive offerings was immense, only a few remains of the temple's terracotta decoration came to light. The pieces of this decoration discovered are classified by the excavator in two groups, differing in regard to style and in the quality of the clay. The first group (A) probably dates from the early III century B. C.; the pieces belonging to it are made of a yellowish red clay, mixed with particles of pozzolana and augite. The pieces belonging to the second group (B) may be dated to the I century B. C.; they are made of a light, yellowish clay, rather coarse.

VI: A: 1 (Pl. 21: 72) — Antefix showing a silen's head, very similar to a well-known type from Civita Castellana (Vignale: Smaller Temple, No. II: 2), but smaller and rather coarse.

Colouring: — Flesh, red; strigils of shell, alternately red and yellow; on base, traces of red.

Height 28 cm.

Cerveteri: Mengarelli, StE, 9, 1935, p. 90, pl. XVIII: 1.

VI: A: 2 (Pl. 21: 73) — Fragments of revetment plaques showing two addorsed palmettes and two S-spirals in relief, crossing one another diagonally. The pattern is turned in two directions. Above is a small strigilation; below, a row of discs. No traces of colouring remain.

Height of plaque about 34.5 cm., width about 26 cm.

Cerveteri: Mengarelli, l. c., p. 89, pl. XVIII: 4.

VI: B: 1 (Pl. 21: 74) — Antefix showing a satyr's head, beardless and smiling, with a wreath of ivy-leaves and berries on the head, and the paws of a *nebris* tied round the neck. Behind is a cover-tile with a flying strut; the back of the head is hollow.

Colouring: — Flesh and hair, red; ivy-leaves, blue; berries, yellow with red dots.

Height 31 cm.

Cerveteri: Mengarelli, l. c., p. 80, pl. XVIII: 2.

VI: B: 2 — Satyr's head, from an antefix, smaller and coarser than the previous one. On the head is a wreath of ivy-leaves. No colouring preserved. Back hollow; trace of flying strut. Height 23 cm.

Cerveteri: Mengarelli, l. c., p. 81, pl. XVIII: 3.

VI: B: 3 — Fragments of eaves-tiles, 2—3 cm. thick, with a painted border 15 cm. wide. The border is decorated with a pattern of open squares and $\wedge$ -ornaments, set obliquely to the edge of the tile and painted in reddish brown and black on a cream ground.

Cerveteri (not included in Mengarelli's publication).

MOULDS.

In the excavations undertaken by Mengarelli in the *Vigna Parrocchiale* were found some fragments of moulds employed for the making of antefixes.

1 — Fragments of a mould, in which were made antefixes with a human head surrounded by a shell decorated with lotus-flowers(?).

Mengarelli, *StE*, 10, 1936, p. 76, pl. XXVII: 1.

2 — Fragments of a mould for antefixes of the same type, with a shell of palmettes and lotus-flowers.

Mengarelli, *StE*, 10, 1936, p. 76, pl. XXVII: 2.

3 — Lower part of a mould, in which were made antefixes showing a silen walking towards the left followed by a maenad.

Mengarelli, *StE*, 10, 1936, p. 77, pl. XXVII: 3.

TARQUINIA.

The location of the Etruscan city of Tarquinii¹ has been a matter of dispute for half a century, or since Cozza and Pasqui advanced the theory,² that the city was originally founded on the western edge of the *Monterozzi* ridge, where now stands the mediaeval and modern (Corneto-) Tarquinia³; from this site it was thought to have been removed by the Romans to the plateau now called *il Piano di Civita*,⁴ where important remains from the Roman period have been discovered. Pasqui and Cozza founded their opinion mainly upon the existence in and near the present town of certain remains of supposed Etruscan origin, such as roads, walls, *cunicoli*, etc.; whereas on the *Piano di Civita* Etruscan remains were said to be lacking. Their view was accepted, more or less unreservedly, by several scholars,⁵ but was contested by others,⁶ especially by Cultrera,⁷ who brought forwards weighty counter-arguments. Today the problem may be regarded as definitely solved in favour of the earlier and traditional opinion, which placed the Etruscan city on the same site as the Roman town, that is, on the *Piano di Civita*.⁸ This is shown above all by the position of the cemeteries, lying in a circle round the plateau,⁹ and by the discovery of Etruscan remains on it; whereas the remains of undoubted Etruscan origin found at Tarquinia at most betoken the presence of a *castellum* on this point serving as an outpost towards the sea.¹⁰

The discoveries made on the *Piano di Civita* in fact betoken the existence on the plateau of an Etruscan city, the Etruscan Tarquinii. Round the edges of the plateau are traces of an encircling wall, a section of which was unearthed during the excavations started in 1934 in the west part of the *Civita* by Professor Romanelli; the wall, according to him, may be dated to about the IV century B. C.¹¹ In the same excavation were discovered traces of houses and streets and, outside the wall on the south-west slope of the plateau, the

¹ For the site in general, see Pallottino's exhaustive monography *Tarquinia*, published in *MAL*, 36:1, 1937.

² Pasqui, *NS*, 1885, pp. 513 ff.

³ See the plan in Pallottino, *o. c.*, pl. I.

⁴ The plateau is also called *la Tarquinia*, or *il Piano della Regina*; cf. Pallottino, *o. c.*, c. 19.

⁵ Cf. Bormann, *CIL*, XI:1, pp. 510 f.; Kiepert, *FOA*, XX (p. 6); Pernier, *NS*, 1907, pp. 351 f.; Taylor, *LCE*, p. 141; v. Duhn, *IG*, I, pp. 310 ff.; id., *Reallex. d. Vorgeschichte*, II, pp. 325 f.; Schachermeyr, *Etr. Frühgeschichte*, pp. 127, 133.

⁶ Cf. Nissen, *ILK*, II, p. 329; Solari, *TSE*, I, pp. 231 f.; Messerschmidt, *CEW*, pp. 27 ff.

⁷ Cultrera, *NS*, 1920, pp. 266 ff.

⁸ A survey of the arguments *pro et contra* is given by Pallottino, *o. c.*, cc. 99 ff.

⁹ Cf. Åkerström, *SEG*, pp. 35 f.; Pallottino, *o. c.*, cc. 111 ff., figs. 16—21.

¹⁰ Cf. Dennis, *CCE*, I, p. 304; Nissen, *ILK*, II, p. 329, note 4; Cultrera, *NS*, 1920, pp. 273 f.; Danielsson, *CIE*, II:1, 3, p. 185.

¹¹ Romanelli, *NS*, 1934, pp. 438 ff.; Pallottino, *o. c.*, cc. 86 f., fig. 9.

substruction of a temple built of large blocks, together with votive offerings and fragments of architectural terracottas.¹

Remains of temple substructions and architectural terracottas were found also in the earlier excavations in the east part of the plateau. In 1866 were found, *inter alia*, plaques of terracotta, and relief plates of bronze for architectural decoration.² During the excavations of 1875—77 were discovered some platforms of tufa blocks, one of which was considered to be the substruction of a temple, since votive figurines and terracotta antefixes were found on the site.³ Some of the antefixes found in these excavations are now in the Museo Nazionale at Tarquinia (Nos. II: 2, II: 4, 5 below). Others, partly of the same types as these, are in the University Museum at Philadelphia and in the Metropolitan Museum at New York; these were excavated in 1895—96, but exactly where is unknown. Sporadic terracotta fragments from Tarquinia are in Florence and Munich.

Remains of another temple were discovered in 1902 outside the Etruscan city, on a hill called *l'Ortaccio*, about 300 m. north of the present town.⁴ The discovery was made during agricultural work, and most of the remains were destroyed or carried away before any scientific observation could be made. Pasqui, who visited the site some time later, saw numerous well-hewn blocks of local limestone, a piece of a column of *nenfro* about 1 m. high with a lower diameter of 0.49 m., further a great quantity of flat and curved tiles, some of them unbroken, fragments of revetment plaques adorned with palmettes and scrolls, and pieces of antefixes. Of these objects only an antefix seems to have been preserved, which is now in the Museo Nazionale at Tarquinia (No. II: 1 below).

In the following list of architectural terracottas found at Tarquinii the items are classified in three groups. Group I comprises pieces of archaic date (VI and early V century B. C.), Group II those of IV—III century date, and Group III those dating from the II—I century B. C.

GROUP I.

This group comprises some fragments of early frieze plaques and tiles (I: 1—I: 4), dating from the first half or middle of the VI century B. C., together with two antefixes dating from the late VI or early V century B. C.

I: 1 (Pl. 22: 75) — Three fragments of revetment plaques, which formed a continuous frieze showing horses and chariots executed in relief. Above the figured field was a series of concave strigils; its lower edge consisted of a narrow fillet. The clay is red, hard-fired, with numerous black particles of augite. The height of the figured fascia was about 17.5 cm.

a — Fragment showing the heads and necks of a pair of horses turned towards the left. The manes consist of thick, hanging strands. The eyes are almond-shaped, very narrow, and placed vertically. Round the neck of the outer horse is a collar. The fragment is pierced by a round nail-hole; above are traces of the strigilation.

¹ Pallottino, *o. c.*, c. 88, fig. 11.

² *AZ, Anzeiger*, XXV, No. 217, Januar 1867, c. 5.

³ *NS*, gennaio 1876, p. 3; cf. *ibid.*, luglio 1877, p. 154; Brizio, *MAL*, I, 1889, c. 265.

⁴ Pasqui, *NS*, 1902, pp. 393 ff.

Colouring: — Near horse, brownish-black with a red mane; off horse, red with a brownish-black mane; ground, cream. Dim.: 14.5×7.5 cm.

b — Fragment showing the forelegs and part of the bodies of a pair of horses moving towards the left. The colouring was probably like that of the previous fragment. Dim.: 12.5×12.5 cm.

c — Fragment showing a chariot turned towards the right, with a triangular projecting *antyx*, stanchion, curved side-rims, and a seven-spoked wheel. On the chariot stands the driver, of whom only the lower half is left; he wears a long chiton and holds three pairs of reins in his hand. Of the horses only three long tails remain. The colouring is gone. Dim.: 12×12 cm.

Tarquinia, Museo Nazionale, RC 8848—8850: Nachod, RI, p. 60, No. 74 d; Van Buren, FTR, p. 65 (Friezes, Type IV: iv).

I: 2 — Small fragment from the left corner of a terminal tile, showing, in relief, the belly and hind part of a lion or panther crouching on the forelegs. Below this relief was probably a thick torus. The clay is yellowish grey, mixed with particles of augite and pozzolana. The surface is partly blackened by fire. Dim., 20.5×14 cm., thickness 5 cm.

Tarquinia, Museo Nazionale.

I: 3 — Two fragments of a thick torus, pierced lengthways; from a terminal tile. The torus is decorated with a pattern composed of oblique rows of scales, red, white, and black with white borders outlined in black. From the *Piano di Civita*.

Tarquinia, Museo Nazionale, RC 8851.

I: 4 — Fragments of painted eaves-tiles, found on the *Piano di Civita* in 1934. They are made of a coarse, greyish clay containing particles of augite and other arenous elements. The thickness varies between 2.5 and 3 cm. Most of them are decorated with guilloche patterns in red and black on a white ground; on one of them is a palmette petal, black with a white border outlined in black.

Tarquinia, Museo Nazionale.

I: 5 (Pl. 23: 80) — Antefixes showing a silen's head, or perhaps the head of Achelous, if the small knobs above the temples are to represent horns. The hair is in parallel corkscrew-locks above the forehead; the beard and the large mouche are composed of flat wavy strands thickened at the ends, so as to form a raised edge. The head is encircled by a torus ending in volutes, and by a shell decorated with palmettes(?) and buds rising from scrolls formed by concave ribbons.

Colouring: — Flesh, red; hair, beard, and moustache, black; decoration of shell, white on a red ground.

Height 19.7 cm.

Of this type of antefix the best preserved specimen is in the University Museum, Philadelphia. This has been thought to be an archaistic work of the II century B. C. or later, but the discovery at Populonia of antefixes of the same type and of undoubted archaism (No. I: 1), clearly show that the Philadelphia specimen is really an archaic work. A fragment of a similar antefix, showing the beard, mouth, and moustache, was discovered on the *Piano di Civita* in 1934 and is now in the museum at Tarquinia. An antefix of the same type, from Chiusi, is now in the Ny Carlsberg Glyptotek at Copenhagen (No. I: 1), and another identical specimen, of unknown provenance, is in the National Museum at Copenhagen.

Philadelphia, University Museum, MS 1828: Luce, *AJA*, 25, 1921, pp. 276 f., fig. 8; Catalogue of the Mediterranean Section, p. 155, No. 249; Pallottino, *o. c.*, c. 477.

Tarquinia, Museo Nazionale.

I: 6 — Antefixes showing a diademed female head, with crimped hair and a broad neck, and surrounded by a strigilated shell reaching to the bottom of the neck; there is no separate base. These antefixes are identical with a specimen from Sarteano (Chiusi, No. I: 2), now in the Ny Carlsberg Glyptotek at Copenhagen.

Princeton, University Museum: Van Buren, *FTR*, p. 22, note 2; Robinson, *AJA*, 27, 1923, pp. 17 f., fig. 20.

GROUP II.

This group comprises a number of antefixes, tiles, and revetment plaques datable in the IV and III centuries B. C.

II: 1 (Pl. 23: 84) — Antefix with a silen's head. The head is small, with a short snub nose, straight brows, and long equine ears. The beard and moustache are rendered as long slightly curving strands. The hair is parted above the forehead and combed to the sides, with spiral locks below the ears. On the head is a wreath of pointed leaves, with a rosette in the centre. The crown is covered by a veil, the loose ends of which hang down on either side of the head. The head is encircled by a torus ending in two large volutes. The shell is decorated with palmettes and lotus-flowers rising from a row of S-shaped scrolls. At the back is a piece of the cover-tile with a short strut, attached to the shell with three small branches. The antefix is exceptionally well preserved save that the base is missing. Pasqui, however, mentions a base belonging to this type of antefix; according to him it was about 2.5 cm. high and decorated with crenellated bands of red.

Colouring: — Flesh, red; hair and veil, dark purple; eyes, white with black irises; beard and wreath, light blue; moustache and mouche, black; torus, scrolls, and petals of palmettes, white; bases of palmettes, light blue and red; top petals of lotuses, alternately white and light blue, mid-petals, red, calyxes, blue with red centre; ground of shell, black; outer edge, red.

Height as preserved 24 cm., width 26 cm.

From *l'Ortaccio*.

Tarquinia, Museo Nazionale, No. 1687: Pasqui, *NS*, 1902, pp. 393 ff., with figure; Pallottino, *o. c.*, c. 477.

II: 2 (Pl. 23: 81) — Antefix with a silen's head, of a common type, with beard and moustache of stylized, curling locks, equine ears, and a wreath of ivy-leaves and corymbs round the head (cf. the almost identical specimens from Orvieto: Belvedere No. II: 32; Via S. Leonardo No. I: 6). The base is flat; the shell, which was probably decorated with S-scrolls, palmettes, and lotus-flowers, is almost entirely missing. The clay is yellowish-red, with brown particles of pozzolana and grains of mica. Faint traces of colour turned black by fire; on crown traces of red. Height as preserved 24 cm.

From the *Piano di Civita*.

Tarquinia, Museo Nazionale, No. 1474: Cultrera, NS, 1920, p. 271, fig. 15.

II: 3 (Pl. 23: 79) — Antefix with a maenad's head, perhaps the counterpart of the preceding type. The face is oval with regular features, the eyes are set between thick lids, the nose is broad, the corners of the mouth are drawn a little downwards. The hair is rendered in wavy, well-defined strands; it is parted above the forehead, combed back over the ears, and falls to the shoulders at either side. On the head is a diadem adorned with rosettes and oval beads. Round the neck is a torque. The base is flat, the shell almost entirely missing. No traces of colour remain. Height as preserved 19.4 cm.

Philadelphia, University Museum, MS 1819: Luce, AJA, 25, 1921, pp. 275 f., fig. 7, Type III; Catalogue of the Mediterranean Section (1921), p. 155, No. 252 D; Giglioli, AE, pl. CCCXXIX: 4, p. 62; Pallottino, o. c., c. 476, fig. 127.

II: 4 (Pl. 23: 83) — Antefixes with a silen's head. The features of this head are softer and less rigid than those of the specimen No. II: 2. The equine ears are very small; the beard and moustache are rendered naturalistically in numerous soft curls. On the bald head is a wreath of ivy-leaves and corymbs. At either side of the head are thin curly tendrils. The head is encircled by a torus, the lower ends of which were covered, on either side of the head, by an acanthus leaf from which the pattern decorating the shell arose. Only a small part of this shell is preserved on one of the antefixes, showing a design of tendrils, corymbs, and flowers similar to that of the following type. The base is flat and very narrow. Cover-tile with a short strut. The colours are applied on a white ground.

Colouring: — Flesh, red; eye-balls, white; irises, eye-lashes, and brows, black; beard, black with a red mouche; moustache, probably yellow.

Height from bottom to above torus 24 cm.

Three specimens of this type of antefix, now in the museum at Tarquinia, have been found on the *Piano di Civita*.

Tarquinia, Museo Nazionale, Nos. 1476, 1477, 1475: Cultrera, NS, 1920, pp. 270 f., fig. 14.

Florence, Museo Archeologico, No. 81790.

Philadelphia, University Museum, MS 1821—1823: Luce, AJA, 25, 1921, pp. 273 ff., figs. 1, 3, 6; Catalogue of the Mediterranean Section (1921), p. 155, No. 253 A—C.

New York, Metropolitan Museum, GR 1138.

II: 5 (Pl. 23: 82) — Antefix with a maenad's head forming the counter-part to the previous type. The face is oval, with regular features. The hair, parted in the middle, lies in wavy locks above the forehead and over the ears; at either side of the neck are two

straight, twisted strands. On the head is a veil and a diadem adorned with rosettes alternating with small lotus-flowers. Round the neck is a thick roll-necklace. The head is encircled by a torus, the ends of which disappear behind two large acanthus leaves growing above the base, one on either side of the neck; from each of these leaves rises a serpentine tendril with branching scrolls, flowers, and buds which form the naturalistic decoration of the shell. Base, cover-tile, and strut as on the previous No. The colours are applied on a white ground.

Colouring: — Flesh, white, rose, or yellow changing into red on the cheeks; eye-balls, white; hair, brows, eye-lashes, irises, lips, and necklace, dark red; diadem, red or yellow; on base, white maeander filled in with red above, black below; acanthus leaves, red.

Height from bottom to above torus 23 cm.

Two specimens of this type have been found on the *Piano di Civita*.

Tarquinia, Museo Nazionale, No. 1477, 1478: Cultrera, NS, 1920, pp. 271 f., fig. 16.

Florence, Museo Archeologico, No. 81791.

Philadelphia, University Museum, Nos. MS 1818, 1820, 1824, 1825, 1827, 2143: Luce, *AJA*, 25, 1921, pp. 268 ff., figs. 1—2. Type I. (with a number of shell-fragments belonging to this or a similar type of antefix); Catalogue of the Mediterranean Section, p. 155, No. 252 A—C, p. 159, No. 264 A—B.

New York, Metropolitan Museum, Nos. GR 1025, 1026, 1029.

II: 6 (Pl. 22: 76, 78) — Fragments of terminal tiles, L-bent, and decorated on the front with a pattern in relief, showing lily-cups and roses growing obliquely and in alternating pairs from a horizontal stalk in the middle. There are four variants of these tiles: —

a — On this variant the roses are placed on short stems near the bases of the lilies. The tile, as shown by a fragment in the Florence museum, ended straight just above the flower pattern, and in the upper edge were holes for *menisci*, one of which is partly preserved *in situ*. On the underside was a painted border of palmettes, the petals of which were alternately red and black, on a white ground. The lilies were white, the roses red, on a black ground. The vertical part of the tile had a height of 21.5 cm. and a thickness of 2.5 cm., while the horizontal part was 5 cm. thick.

b — The second variant, represented by a fragment in Florence, is similar to the previous but differs in details and therefore comes from another mould.

c — The third variant, represented only by a small fragment in Florence, is similar to the previous ones, but executed on a larger scale, and with a pair of long wavy scapes with oval buds introduced between each pair of lilies.

d — The fourth variant, represented by a fragment in Munich, differs from a) and b) in having the roses placed on long curvy stems, and in having above the relief fascia a series of convex strigils, separated from each other by flat interspaces and from the lower fascia by a roll. In the vertical edge to the left, which is intact, is a narrow groove, either for a tenon or for a lead casting. On relief ground, traces of red; on strigils, red central stripes. Dim.: 21 × 25 cm.

a) Florence, Museo Archeologico (Room XV, No. 81792): Pampanini, StE, 5, 1931, pl. XXIII: 5.

Tarquinia, Museo Nazionale (from the Bruschi collection).

b) Florence, Museo Archeologico: Pampanini, StE, 4, 1930, pl. XXV: 5; id., StE, 5, 1931, pl. XXIII: 2.

c) Florence, Museo Archeologico: Pampanini, StE, 5, 1931, pl. XXIII: 3.

d) Munich, Museum antiker Kleinkunst, No. 1049.

II: 7 — Fragment of a narrow fascia decorated, between two rolls, with pairs of lily-cups growing horizontally from a straight stalk in the middle.

Florence, Museo Archeologico: Pampanini, StE, 4, 1930, pl. XXV: 4; id., StE, 5, 1931, pl. XXIII: 6.

II: 8 (Pl. 22: 76) — Small fragment of a terminal tile, L-bent, showing a gracile pattern of curving stalks, buds, and flowers, executed in relief and painted red on a black ground. Below is a flat fascia with squares in black and white. Height as preserved 12 cm.

Florence, Museo Archeologico.

II: 9 (Pl. 22: 76) — Fragments of revetment plaques composed of three elements. Above is a series of concave strigils, 15 cm high, curved strongly outwards at the top. Then follows a narrow fascia, 10 cm. wide, enclosed by two rolls and decorated with seven-petalled palmettes and lily-cups hanging from a horizontal row of S-scrolls. Below this fascia is the main field, which is decorated with palmettes and lotus-flowers arranged in two rows, upright and hanging, with a row of S-scrolls in the middle, from which issue thin ribbons encircling the palmettes of both rows. The palmettes have seven petals each, turned outwards; the lotuses are large, with stamens. The lower edge is straight.

Colouring: — Pattern, white; background, red except inside palmette-enclosures, where it was black; on rolls, oblique stripes of red and white.

Estimated height of plaque 60 cm.

Tarquinia, Museo Nazionale, RC 8861: Pampanini, StE, 5, 1931, p. 415, pl. XX: 2.

Florence, Museo Archeologico (Room XV, No. 81792).

II: 10 (Pl. 22: 77) — Fragment of the lower, main field of a plaque similar to the previous type, save that the palmette petals are curved inwards.

Colouring: — Palmettes, ribbons, and scrolls, white; lotuses, white except the central bud between the petals, which is black with a narrow vertical groove in the centre painted red, and the central groove of the lower part of the calyx, which is also black; background, red, except for the space within the palmette-enclosures, which is black.

Height 24.6 cm., estimated length of plaque 35.5 cm.

Philadelphia, University Museum, MS 2123: Luce and Holland, AJA, 22, 1918, pp. 328 f., No. 9, pl. IX: III.

II: 11 — Fragments of revetment plaques composed of three elements. Above was a series of concave strigils; below this, between two rolls, was a fascia, 18 cm. high, and decorated with diagonal addorsed palmettes, connected by long S-scrolls; below this, again, was a field decorated with a pattern of curving tendrils enclosing hanging palmettes, and

finishing, above, with loops and spirals, between which are erect, decomposed lotuses. No traces of colouring remain. For the design of oblique palmettes, cf. certain plaques from Orvieto (Sporadic finds, No. II: 9).

Tarquinia, Museo Nazionale (from the Bruschi collection).

II: 12 (Pl. 22: 76) — Fragment of the upper edge of a revetment plaque, showing a cyma with a simple leaf-and-dart ornament. Height 16 cm.

Florence, Museo Archeologico: Pampanini, StE, 5, 1931, pl. XXI: 6.

GROUP III.

This group comprises a number of fragments which, because of their elaborate patterns and finely levigated clay, are ascribable to the II—I centuries B. C.

III: 1 (Pl. 22: 76) — Piece of open-work cresting consisting of interlaced, vertical S-spirals carrying oval buds. Height 16 cm.

Florence, Museo Archeologico.

III: 2 (Pl. 22: 76) — Small fragment of cresting showing calyx between pairs of S-scrolls. Dim. 14 × 10 cm.

Florence, Museo Archeologico.

III: 3 — Fragment of revetment plaque showing naturalistic flower-and-foliage pattern; the pattern was divided diagonally by crossing flat bands scrolling at the ends.

Tarquinia, Museo Nazionale (from the Bruschi collection): Pampanini, StE, 5, 1931, pl. XXII: 2.

Since this part of the Catalogue was set up, continued excavations on the *Piano di Civita* have brought to light further fragments of architectural terracottas, among which are archaic revetment plaques with banquet scenes and processions of animals. The most important result of these excavations is the fact that the large platform of stone blocks known as *Ara della Regina*, which lies in the east part of the plateau, has been recognized as the substructure of a temple, about 60 m. long and 40 m. wide. In front of the south-east short side of the temple were found numerous fragments of terracotta sculpture, which, reassembled, form a pair of winged horses attached to a chariot, of which, however, only the pole remains. The horses are about half life-size and executed in relief against a plaque that is finished off obliquely above and pierced with holes for attachment. This circumstance, and the fact that the relief increases in depth upwards, so that the upper portions are partly in the round, make it probable that the horses decorated a pediment; but hardly that of the large temple, which would have required figures of much larger size. The style points to the III—II centuries B. C. Cf. Romanelli, StE, 12, 1938, pp. 331 ff.

TUSCANIA.

From a temple in Tuscania come a series of terminal tiles and revetments plaques adorned with figured friezes, which belong to the earliest known specimens of fictile temple decoration in Etruria. We have no particulars as to the discovery of these terracottas; they formerly belonged to the Campana collection, and are now partly in the Louvre, partly in the Museum antiker Kleinkunst in Munich. The friezes represent processions of bigae with drivers and *parabatai*, foot-soldiers, and riders, executed in a very primitive style. The horses have extremely thin, spool-shaped bodies, high necks, small pointed heads, tall hindquarters, and long tails standing out from the bodies in a curve. The figures of the men are very summarily executed; details, such as hands and faces, are coarse and often not even suggested. There is no true proportions between the men and the beasts: the riders are like puppets compared to the horses, while the drivers and the walking figures are disproportionately big. The warriors are armed with helmets, cuirasses, spears, and round shields. The helmets are adorned with large crests fixed on a stem or apex on the top. The cuirasses are short, with a thick rim above and below; there are no tabs, and no chitons are visible. The friezes are not bordered by fillets or other mouldings, either above or below, but immediately above the reliefs is a series of short strigils curved outwards at the top.

The motives represented on the friezes are frequently met with on terracotta plaques used for the decoration of temples. The friezes from Tuscania, however, are obviously older than most of those found on other sites. Stylistically, they have their parallels in certain Etruscan works of art datable to the later phase of the orientalizing period, such as, e. g., the situlae from the Pania tumulus at Chiusi,¹ and the painted ostrich-egg from Vulci.² The friezes of riders, moreover, have still earlier parallels: they may be compared to certain products of early Attic, Cycladic, and Protocorinthian vase painting.³ The friezes may therefore be ascribed to the late VII century B. C.

The clay is coarse and compact, mixed with particles of mica and augite; it is baked very hard and is of a deep red colour. Of the polychromy only very faint traces are left.

1 (Pl. 24: 87) — Terminal tile decorated with a frieze showing four riders walking their horses towards the left. Above the frieze is a series of concave strigils curved outwards at the top. Behind is a fragment of a flat roof-tile. The right end of the tile, with the back

¹ Giglioli, *AE*, pl. LXXXI.

² *Ibid.*, pl. XXXII, 4.

³ Cf. Pfuhl, *MZG*, III, pl. 19, figs. 86—88, pl. 23, fig. 105, pl. 24, fig. 108; Payne, *Protokorinthische Vasenmalerei*, pl. 10, fig. 6, pl. 22, fig. 1.

half of the fourth horse, is missing. The horses are walking at an amble. The first and the third riders carry bows on their backs and are leaning backwards; the second and the fourth carry spears and very large round shields, which cover their bodies. All four of them seem to have helmets.

Colouring: — On the third horse, traces of black; on the shields, traces of yellow; on the ground, traces of cream.

Length as preserved 36 cm., height 19 cm., thickness 2.3 cm.

Paris, Louvre, S. 1079: Cataloghi del Museo Campana, classe IV, serie 6, p. 26, No. 1; Pellegrini, StM, I, p. 96, No. 6, fig. 5; Pernier, ASA, 1, 1914, p. 96, fig. 50; Van Buren, FTR, p. 60 (Friezes, Type II: ii).

2 (Pl. 24: 85) — Fragment of a similar tile showing two riders galloping towards the left. Both of them are looking backwards; the first carries a spear and a very large round shield, the second is unarmed. To the left are visible the hindquarters of a third galloping horse; to the right the tile ends with a flat vertical edge. Above is a strigilation identical with that of the previous tile, but broken at the top. At the back are traces of a flat roof-tile. The polychromy is gone.

Length as preserved 28 cm., height as preserved 14.5 cm., thickness 3 cm.

Paris, Louvre, S. 1080: Cataloghi del Museo Campana, as above; Pellegrini, StM, I, p. 97, No. 7.

3 (Pl. 24: 86) — Two revetment plaques, obviously from the same mould. The frieze shows a biga with driver and *parabates*, slowly moving towards the right and preceded by two foot-soldiers and an augur, who walks at the head of the procession. The chariot has a six-spoked wheel and a high parapet of the type shown by the bronze chariot from Monteleone (Giglioli, AE, pl. LXXXVIII: 1); this type of chariot Nachod considers to be genuinely Etruscan. The driver holds the reins with both hands and a short rod. The warriors are fully armed; the augur wears a long stiff mantle and carries a *lituus*. The strigils above are convex. There are nail-holes in the strigilation as well as in the frieze.

The plaques are put together from several fragments. On the plaque in Munich a large part is restored, comprising the heads of all the men (except those of the augur and the second foot-soldier), the hands of the driver and the reins, the heads of the horses, most of their bodies, and two of their forelegs, and, finally, the right leg of the warrior walking next to the horses, the back half of his shield, and the crest of his helmet. On the plaque in Paris the heads and necks of the horses, and the head of the *parabates*, are restored. The strigilation of both plaques is also largely restored. On the plaque in Munich are faint traces of red.

Length 56 cm., height 26 cm., height of frieze 18 cm., thickness 2.5 cm.

Paris, Louvre, S. 1074: Cataloghi del Museo Campana, Classe IV, serie 6, p. 26, No. 3; Pottier, BCH, 22, 1888, pp. 506 f.; Pellegrini, StM, I, pp. 95 f., No. 5, fig. 4; Nachod, RI, p. 52, No. 38 a; Helbig, Mélanges Perrot, p. 168, fig. 1.

Munich, Museum antiker Kleinkunst, No. 5033: Furtwängler, Kl. Schr., II, p. 322; id., Das Antiquarium zu München, p. 17; Christ, Antiquarium, München, p. 8, No. 914; Van Buren, FTR, p. 64 (Friezes, Type IV: ii), pl. XXIX: 1; Giglioli, AE, pl. C: 2, p. 21.

4 (Pl. 24: 88) — Revetment plaque showing a chariot scene similar to that of the previous plaques, but turned towards the left, and with a few variations. There is no

augur; the second warrior carries two spears; the driver has a short whip; and the mounting warrior lays one hand on the driver's shoulder. The strigils are convex. Restored: necks of horses and forepart of bodies; part of legs of second warrior and part of plaque at the place of his head; part of strigilation. On the shields are traces of red, on the background, traces of black.

Length 47.5 cm., height 25.5 cm., thickness 2.5 cm.

Munich, *Museum antiker Kleinkunst*, No. 5034: Christ, *Antiquarium*, München, p. 8, No. 915; Körte, *JdI*, *Ergänzungsheft* 5, 1904, p. 159, note 28; Furtwängler, *Antiquarium*, p. 17; Nachod, *RI*, p. 52, No. 38 b; Van Buren, *FTR*, p. 65 (Friezes, Type IV: iii); Giglioli, *AE*, pl. C: 1, p. 21.

5 — Small fragment of a frieze showing the upper part of two figures, one behind the other, leaning forward with lifted right arm and turning the head backwards to the right. The figures wear pointed caps which also cover the ears and the nape of the neck. Most probably they represent mounted Asiatic archers or javelin-throwers, like those represented on a »Pontic» amphora in the Vatican.¹ Above is a fragment of a concave strigil; to the left are traces of an object of obscure significance. The clay is lighter in hue than that of the other plaques.

Dim.: 12.5 × 9.5 cm.

Paris, Louvre, S. 1078: Perhaps from a relief mentioned in the *Cataloghi del Museo Campana*, Classe IV, serie 6, p. 26, No. 2, representing »due guerrieri fra donne danzanti»?

¹ Ducati, *Pontische Vasen*, pl. 9 a.

POGGIO BUCO.

The name of *Poggio Buco* is applied to a longish tufa height which, situated on the right bank of the *Fiora*, not far from Pitigliano, extends between two tributaries of this river, the *Fosso Bavoso* in the north and the *Fosso Rubbiano* in the south. More particularly, *Poggio Buco* indicates the west part of the height, while the higher and more isolated portion to the east is called *le Sparne*. Excavations undertaken in this locality during the nineties of the last century led to the discovery of an extensive necropolis, which occupied the west part of the hill and its surroundings, while on the *Sparne* were found traces of an Etruscan city protected by a wall.¹ The tombs fall into two groups, one dating from the VII and VI centuries B. C., the other from the III—I centuries B. C. Within the city wall were found the remains of a temple, which dated from the same periods, the VII—VI centuries and the III—I centuries B. C. The absence of V—IV century remains both in the city and in the necropolis tends to show that the city was not inhabited during that period. From the city's comparative nearness to the *Lago di Mezzano*, which since Cluver is generally considered to be the ancient *Lacus Statoniensis*,² and from the discovery on the site of an unused sling-bolt of lead bearing the inscription *STATNES*, Pellegrini very plausibly identified it with Statonia,³ a city mentioned by Pliny in conjunction with Suana, Saturnia, Tarquinii, and Tuscania.⁴

The temple stood near the east edge of *le Sparne*, at the inner point of a deep recess through which a paved road led up to the hill. The agricultural work on the site, however, had obliterated all traces of the ancient building, except for a paved area in front of it and scattered fragments of tufa blocks, bricks, architectural terracottas, and votive offerings, which were found in and around this area, partly in rock-hewn wells. With a few exceptions the votive offerings from the site, consisting of terracotta figurines, vases, lamps, etc., belong to the city's later period, that is, to the III—I centuries B. C. The architectural terracottas, on the other hand, all belong to the earlier period, and are among the most ancient specimens of fictile temple decoration discovered in Etruria.

These terracottas consist of terminal tiles with panther-head spouts, an acroterion in the form of a horse's head, and three series of revetment plaques decorated with figured friezes. The friezes represent processions of animals, of bigae and foot-soldiers, and of riders in single file, standard motives, that is, of Greek Orientalizing art, to be found,

¹ Pacelli, *NS*, 1892, pp. 260 ff.; Pellegrini, *NS*, 1896, pp. 263 ff.; id., *NS*, 1898, pp. 429 ff.; cf. *JdI*, 16, 1901, p. 155; *Class. Rev.* 1899, p. 329.

² Cluver, *Italia antiqua*, pp. 517 ff.; Nissen, *ILK*, II, p. 335; Solari, *TSE*, I, p. 30, note 1, pp. 227 f.

³ Pellegrini, *Atene e Roma*, 1899, cc. 5—13; id., *NS*, 1898, pp. 429 ff.

⁴ Pliny III, 8; also XIV, 8, XXXVI, 49; Strabo, p. 226; Varro, *RR*, III, 12; Vitruvius, II, 7. Cf. Philipp, in Pauly-Wissowa, *RE*, 2. R., III, cc. 2225 f.

for instance, on Rhodian, Attic, Protocorinthian, and Corinthian vases, but also on numerous products of Etruscan art, such as, e. g., the situla from the *Pania* tomb at Chiusi,¹ the painted ostrich-egg from the »*Grotta d'Iside*» at Vulci,² on carved ivory objects from the Bernardini and Barberini tombs at Palestrina,³ and on red-ware and bucchero vases.⁴ The friezes from the *Poggio Buco*, however, are stylistically a little more developed than those from Tuscania and may therefore be assigned to a somewhat later date, probably to the early VI century B. C.

The clay is coarse and baked very hard; its inner core is greyish-yellow and full of particles of mica and augite, while the outer layer is better purified and of a dark reddish-brown hue.

1 (Pls. D: 3, 25: 92) — Fragments of terminal tiles, which formed the lateral sima of the temple. The tiles had raised side edges, and ended in front with a plain vertical section terminating above with a series of short convex strigils curved outwards. To this vertical part were attached a series of rain-spouts in the form of feline heads, characterized by a coarse but very expressive stylization, with open jaws and hanging tongue. Between the rain-spouts were other protomai, now broken away, which covered the joints between the tiles. No traces of colouring survive.

Height of sima 15.5 cm.; length of feline head 13 cm.

Copenhagen, Ny Carlsberg Glyptotek; Pellegrini, NS, 1898, p. 435, No. 1, fig. 3; Van Buren, FTR, p. 48; Poulsen, HM, H. 261—262; Bildertafeln, pl. 111, pl. 115.

2 — Numerous fragments (now scattered?) of terminal tiles similar to the previous ones, but without the feline heads and without raised side edges. Below the strigilation was a thick guilloche. From the absence of side edges Pellegrini doubted whether these tiles had served for the covering of the roof. It is probable, however, that they formed the sima of the pediment; in this case there would have been a raised edge only on the side opposite to the strigilated part, and this edge may have been broken away.

Height of sima 16 cm.; height of guilloche 9 cm.

Pellegrini, NS, 1898, p. 435, No. 2.

3 — Head and forequarters (minus legs) of a roughly modelled horse, which, from the nail-holes bored in the lower part of it, was probably fixed to the end of the pediment as a lateral acroterion. The surface was covered by a thick whitish slip. This fragment, too, seems to be lost.

Height 22.5 cm.

Pellegrini, NS, 1898, pp. 435 f., No. 3, fig. 4; Class. Review, 1899, p. 329; Van Buren, FTR, pp. 38 f. (Akroteria, Type II: ii).

4—7 — Revetment plaques which formed continuous friezes showing various representations in relief. The friezes are bordered above by a series of convex strigils curved

¹ Giglioli, *AE*, pl. LXXXI: 2.

² Giglioli, *AE*, pl. XXXII: 2—4.

³ Giglioli, *AE*, pls. XXXIV—XXXV.

⁴ Giglioli, *AE*, pls. XLV ff.; Pottier, *Vases antiques du Louvre*, I; for the animal friezes, see especially Giglioli, *StE*, 4, 1930, pp. 103—125, pls. XI—XIV.

outwards and cut short at the top; below, by a guilloche in relief. The strigilation is set immediately above the frieze, without any intermediate moulding. There are nail-holes in the strigilation as well as in the figured field. The plaques are put together of several fragments and are all more or less restored.

From the fact that the fragments of plaques Nos. 4—6 were found within the space once occupied by the temple, Pellegrini inferred that these friezes had decorated the interior of the building, and attributed only frieze No. 7, of which two fragments were found outside the area, to its outside decoration.

4 (Pl. 25: 89) — Revetment plaques showing a procession of alternate stags and griffins moving towards the right, the stags grazing, the griffins with raised heads and open beaks. The stags have long legs, slim bodies, and high branching horns. The griffins have recurved wings and long tails rising above their backs in a spiral. No traces of colouring remain.

Length 52 cm., height 21.5 cm., height of figured field 13.5 cm.

Copenhagen, Ny Carlsberg Glyptotek: Pellegrini, *StM*, I, p. 89, No. 1, fig. 1; id., *NS*, 1898, pp. 436 f., No. 4; *Class. Review*, 1899, p. 329; Pernier, *ASA*, I, 1914, p. 100, fig. 55; Van Buren, *FTR*, p. 59 (Friezes, Type I), pl. XXIII: 1; Poulsen, *HM*, H. 177; *Bildertafeln*, p. 65; Della Seta, *IA*, p. 205, fig. 208; Ducati, *SAE*, p. 242, fig. 252; Giglioli, *AE*, pl. XCVIII: 1, p. 21.

Munich, *Museum antiker Kleinkunst*: Cat. Coll. Arndt (1908), p. 37; Van Buren, *FTR*, pl. XXIII: 2.

5 (Pl. 25: 90) — Revetment plaque showing three riders galloping towards the left. The horses have large ungainly heads and hanging manes indicated by parallel lines on their necks. The riders are all unarmed and apparently naked, though their attire may have been supplied in colour. They have coarse features and long hair tied up in a roll behind. The first of them has an upright seat, whilst the two others are leaning backwards. No traces of colouring survive.

Length 52.8 cm., height 21.5 cm., height of field 13.5 cm.

There are fragments of plaques showing the same scene to the right.

Copenhagen, Ny Carlsberg Glyptotek: Pellegrini, *StM*, I, pp. 90 f., No. 2, fig. 2; id., *NS*, 1898, p. 437, No. 5; Moretti, *Ausonia*, 6, 1911, p. 152, fig. 3; Van Buren, *FTR*, p. 58 f. (Friezes, Type II: i), pl. XXIV: 1; Poulsen, *HM*, H. 177; *Bildertafeln*, p. 65; Della Seta, *IA*, p. 205, fig. 209.

Munich, *Museum antiker Kleinkunst*: Cat. Coll. Arndt, p. 37; Van Buren, *FTR*, pl. XXIV: 2.

6 (Pl. 25: 91) — Revetment plaques showing a biga and foot-soldiers proceeding towards the right. The horses walk with long strides, their legs rendered diagonally. They have hanging manes and large almond-shaped eyes. The chariot has a large platform, a high parapet, and a six-spoked wheel. On the chariot stands the driver holding the reins and a short whip. Behind him on the platform stood a warrior grasping the driver's right arm with his right hand to steady himself; only his right arm, his helmet, and his feet are preserved. Behind the chariot is seen the torso of another warrior, who followed on foot, carrying a spear and a round shield. In front of the horses walk three warriors. The first of them has long hair and carries a sheathed sword in his right hand, while the left is raised in a gesture. The second wears a crested helmet and carries a spear and a round

shield. The third has long hair like the first, but no head-gear; he carries a spear in his right hand and raises the left in a lively gesture. The cuirasses and greaves of all three warriors were supplied in colour.

These plaques differ a little from those described above. The horses are more graceful than those on the plaques No. 5, the features of the men are less coarse, and the details are more finished. The strigilation is somewhat higher than on the preceding plaques, and the guilloche is enclosed between two fillets. No traces of colouring are left.

Length 56.5 cm., height 26.5 cm., height of field 15.5 cm.

There are fragments of plaques showing the same scene to the left.

Copenhagen, Ny Carlsberg Glyptotek: Pellegrini, *StM*, I, pp. 91 f., No. 3, fig. 3; id., *NS*, 1898, p. 437, No. 6; Helbig, *Mélanges Perrot*, p. 169; Savignoni, *RM*, 1906, p. 68, note 2; Nachod, *RI*, p. 52, No. 37; Van Buren, *FTR*, pp. 63 f. (Friezes, Type IV), pl. XXVIII: 2; Poulsen, *HM*, H. 176; *Bildertafeln*, p. 64.

Munich, *Museum antiker Kleinkunst*: Van Buren, *FTR*, pl. XXIII: 2 (to right).

7 — Two small fragments of a frieze. One of them showed the upper part of a female figure leaning forwards with left arm raised and head covered by a cap, which seems to have terminated in a wild animal's claw. The other fragment showed the lower part of the dress and feet of a woman almost in the attitude of kneeling, raising the hem of her garment with her right hand; in front of her right leg was the left leg of another figure in a similar attitude, and below were traces of a guilloche in relief. The proportions were almost identical with the plaques Nos. 6.

Pellegrini, *NS*, 1898, p. 438, No. 7; Van Buren, p. 71 (Friezes, Type IX: i).

CIVITA CASTELLANA.

The town of Civita Castellana occupies a longish tufa plateau situated between the *Rio Maggiore* in the north and the *Rio Vicano* in the south, just above the confluences of these streams with the *Treia*, which flows on its east side.¹ On these three sides the plateau is protected by deep valleys and precipitous ravines created by the waters of the streams, and only on the west side is it connected with the surrounding country. Traces of a mighty wall built of tufa blocks on the very edges of the precipices, attest that this singularly well protected site was once occupied by an ancient city. This city, having been previously regarded as the ancient Veii, was identified by Cluver² as Falerii, the capital of the Faliscans, which was destroyed by the Romans after 241 B. C. and removed to a less defensible site.³

The identification is justified both by literary evidence attesting the naturally fortified position of Falerii,⁴ and by the numerous and important discoveries made at Civita Castellana in later times. In addition to the material brought to light in the cemeteries,⁵ considerable remains of numerous temples have been discovered in and outside the ancient city, above all in the localities named *Lo Scasato*, *Sassi Caduti*, *Celle*, and on the hill called *La Vignale*, which lies north-east of the plateau and probably served as an *arx* or citadel of the city. Most of these remains consist of ornamental and figured architectural terracottas, brightly coloured and not seldom of very high artistic merit. These terracottas are all splendid manifestations of the wealth and artistic resources of the city during the V—III centuries B. C., and in the history of pre-Roman Italic art they supply some of the most interesting and brilliant pages. A study of them, moreover, brings out the noteworthy fact that some of the temples were maintained even after the destruction and evacuation of the city, since there are fragments of II- and I-century terracottas, indicating

¹ For the topography of the site, and for its history, see Deecke, *Die Falisker* (Strassburg, 1888).

² Cluver, *Italia antiqua* (1624), pp. 544 f. The erroneous opinion of K. O. Müller, who considered S. Maria di Falleri as the site of Falerii veteres (Müller-Deecke, *Die Etrusker*, I, pp. 104 f., with Deecke's note), was confuted by Dennis, *CCE*, I, pp. 113 f.

³ The war is recorded by Polybius, I, 65; Liv. epit., XX; Val. Max., VI, 5, 1; Eutropius, II, 28; Zonaras, VIII, 18. Its date is confirmed by the Fasti Cap.,

CIL, I²: 1, p. 47. The destruction of the city, however, and the removal of its inhabitants to a new town is recorded only by Zonaras, I. c.: ὕστερον δὲ ἡ μὲν ἀρχαία πόλις εἰς ὄρος ἐρυμνὸν ἰδρυμένη κατεσκάφη, ἑτέρα δὲ ἀικοδομήθη εὐέφοδος.

⁴ Cf. Livy, V, 26, 5; Val. Max., VI, 5, 1; Zonaras, VIII, 18.

⁵ The finds from the cemeteries of Civita Castellana are exhibited in the Museo di Villa Giulia; Della Seta, *VG*, pp. 43—81, with references to literature.

late repairs. This fact is in full accordance with what we know through literary and epigraphical evidence. According to Ovid, the annual festival of Juno Curritis, the presiding divinity of the city, was celebrated in the grove of the goddess near the original city even at the poet's time.¹ And a Latin inscription from the Imperial epoch,² found at



Fig. 22. Map of Civita Castellana. 1. *Contrada Celle*. 2. *Fosso dei Cappuccini*. 3. *Vignale*. 4. *Sassi Caduli*. 5. *Lo Scasato*.

(After *Notizie degli Scavi*, 1887, pl. II:1).

S. Maria di Falleri, the site of the new Falerii, mentions the repairing of a *via sacra* leading from a certain *chalcidicum*, apparently in Falerii novi, to the grove of Juno Curritis, which is probably identical with the one of which Ovid speaks.

THE TEMPLE AT CELLE.

Fiorelli, NS, 1886, p. 8; Pasqui, NS, 1887, pp. 92—100; Gamurrini, *ibid.*, pp. 101—107; AJA, 2, 1887, pp. 461 ff.; Buglione di Monale, RM, 2, 1887, pp. 22 ff.; Dennis, BASR, 1888—89, pp. 152 ff., p. 167; Brizio, NA, 3. ser., 24, dicembre 1889, pp. 442 f.; Deecke, *Die Falisker*, pp. 37 f.; Degering, ET, pp. 155, 156 f., fig. 11, pp. 167, 169; Delbrück, TFH, pp. 38, 39 ff.; *id.*, CS, p. 24, 30; Borrmann-Neuwirth, GB, I, pp. 183 f., 187; Durm, BER, 104 ff., fig. 116; Borrmann, KB, p. 48; Fenger, TEL, pp. 10 f.; Deonna, STC, pp. 133 ff.; Grenier, *Bologne villanovienne et étrusque*, p. 111, note 1; Helbig, *Führer*, II, pp. 345 f.; Della Seta, VG, pp. 200 ff.; Van Buren, FTR, p. 10; Taylor, LCE, pp. 71 ff.; Ducati, EA, II, pp. 71, 96; *id.*, SAE, pp. 82, 101, 245, 384 f., 432, 439 f.; Pernier, NA, 62, 1927, p. 460, fig. 3; Lake, TT, p. 122 ff.

The site called *Celle* consists of a small, low-lying area situated between the hill of *Vignale* and the plateau named *Vigna Rosa*, on the left bank of the Rio Maggiore, just

¹ Ovid, *Amores*, III, 13.

² *CIL*, XI, 3126.

where this stream, turning east from its northward direction, receives the waters of a tributary streamlet also called by the name of Celle. Excavations carried out on this spot in 1886, under the direction of Count A. Cozza, brought to light sections of mighty walls and fragments of architectural terracottas. Unfortunately, however, it is now not very easy to get a clear view of the original appearance of the buildings then discovered. Neither the report of the excavation published by Pasqui nor the plan communicated by Cozza are satisfactory, and they do not agree with one another on several important points. The ruins, moreover, very badly destroyed at the time of the discovery, have since then been left untended, and are now so overgrown with shrubs that nothing can be made out of whatever remains. What was discovered may be summarized as follows (cf. Fig. 23).

Not far from the foot of the Vigna Rosa plateau was brought to light a portion of a platform built of hewn tufa blocks put together without mortar. The platform was bounded to the north-east by a section, or rather two sections, of a wall built of oblong tufa blocks laid in regular courses of headers and stretchers, which at some points were preserved to a height of four courses. To the south-east the wall ended with a projection or return at right angles pointing south-west, and then ceased. The opposite, or north-western end was not preserved.¹ Forming right angles with the main wall were four smaller walls, which divided the area in front of it into five parts. These walls were preserved for a length of 6—7 m. Between the two in the middle was a floor laid with a mosaic pattern showing a black network on a white ground. The rest of the building on this side had been almost completely obliterated by the overflowing waters of the streams.

Between the two partition walls in the middle, the main wall presented a gap equal to the space between the walls. Behind this gap was a rectangular recess, with a pavement one step higher than the platform. In this recess was a base of tufa blocks, at the foot of which were found a large female head carved in peperino, highly archaic in style,² a bronze wreath belonging to it, and a spear head of the same metal. Behind the base was a rectangular basin sunk into the pavement, in which were found sacrificial *simpula*. Another basin was hewn out in the rock behind the recess, and was supplied with water through a *cuniculus* coming from the plateau. At the mouth of this *cuniculus* were found pieces of worked flint stone and three small spear heads of bronze.

In the walls and platform Pasqui very naturally saw the remains of an Etruscan temple of the Vitruvian type, with its back wall and three parallel cellae, and so did most archaeologists after him. Pasqui proposed a temple plan of 43 × 50 m., of which the cellae were to occupy the rear half; and, interpreting the space left on either side of the cellae as a lateral portico and the projection at the end of the main wall as an anta, he supposed a peristyle surrounding the cellae on three sides, with 6 columns on each side, placed at intervals of 8.3 m. Delbrück proposed a similar arrangement: a square plan and a peristyle of 6 columns in the front and 5 on each side, at intervals of 8 m. In both these suggestions

¹ On the plan mentioned there is to be seen, at the north-west end of the main wall, what looks like a small portion of a wall starting at right angles from the main wall. Whatever this fragment may have been, it can hardly mark the end corner of the main wall, since the front surface of this

wall is drawn beyond it, and since the excavator, in his indication of the original length of the main wall, did not take this fragment into consideration.

² NS, 1887, pl. II: 3, 4; *Cambridge Ancient History*. Vol. of Plates, IV, pp. 32 f., fig. b); Giglioli, *AE*, pl. LXXVIII: 3.

the columns are placed at equal intervals, without any regard to the walls of the cellae. In the plan made by Degering the columns are placed on a line with these walls. This, however, produces a most unhappy effect with regard to the intercolumniations of the façade, which cannot be masked by Degering's arbitrary shortening of the width of the lateral porticoes.

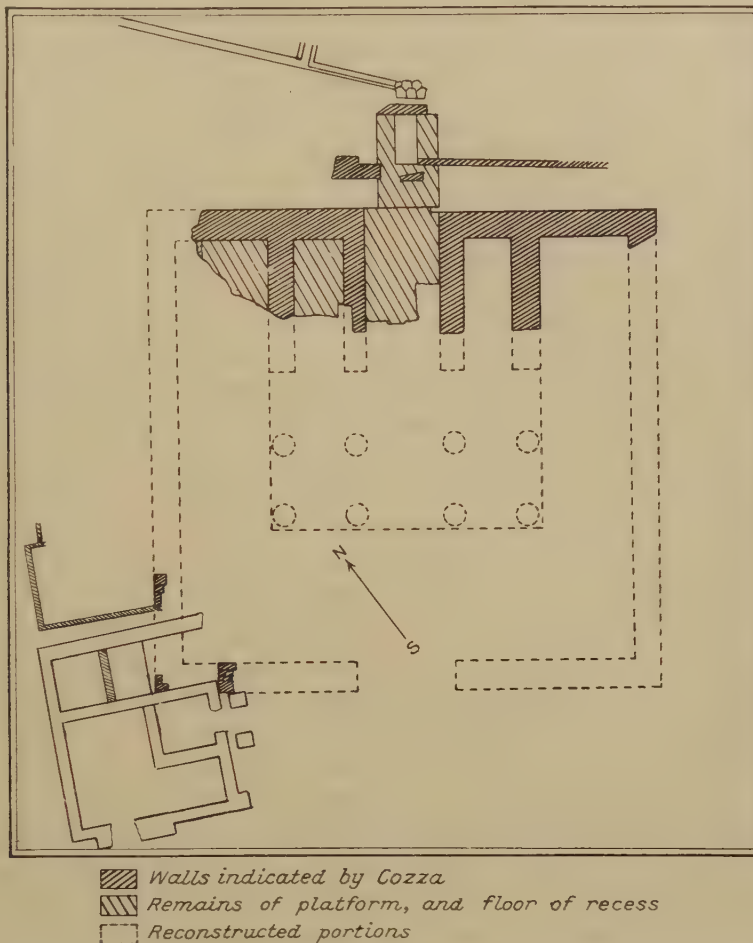


Fig. 23. *Celle*. Plan showing remains of temple, and tentative, schematical reconstruction.
(Based on plan given in *Notizie degli Scavi*, 1887 pl. II).

Upon the whole, the reconstruction of a peristyle triple-cella temple of Vitruvian type on the base of the walls discovered at Celle, is subject to various difficulties. First, Pasqui's description of the remains and Cozza's plan of the excavated area do not agree. Pasqui indicates that the main wall, completed according to the demand of symmetry, was 43 m. long and 3 m. thick; that the partition walls were 2 m. thick; that the two outer spaces and the central one were 7 m. wide each, while the two remaining ones were 4 m. each; and that the recess behind the main wall was 8 m. long. According to Cozza's plan,

however, which is drawn to a scale of $1/400$, the measurements are: length of main wall 39.6 m. (as preserved 36.4 m.), thickness 2.4 m.; thickness of partition walls 1.8—2.2 m.; width of central space 6 m., of outer spaces 6.8 m. each, of remaining spaces 3.8 m. each; length of recess 7.2 m. Even assuming that the plan, as reproduced, has been somewhat diminished, its dimensions cannot be brought into reasonable relation to Pasqui's evidence. Further, there are other inconsistencies between the report and the plan. Pasqui says that the recess was surrounded by walls constructed of single rows of blocks, and he also speaks of two retaining walls running behind the main wall and parallel to this. On Cozza's plan, however, there are no signs of any walls surrounding the recess except in the rear, and the retaining walls, one thicker and another thinner, encroach upon the recess on either side. Upon the whole, however, the excavator's plan, though much impaired by vagueness and ambiguity of drawing, seems to be more reliable than the rough measurements and obscure descriptions given in Pasqui's report.

In addition to these uncertainties there are other difficulties. The gap in the back wall is a very exceptional feature, and so is the recess behind it, which, moreover, is narrower than the gap and dislocated towards the south-east. Equally surprising is the fact that the main wall, as shown by the plan, is somewhat thinner on one side of the recess than on the other, and that the outsides of the two sections of the wall are not in line.

In view of these facts, any reconstruction of a temple based upon our actual knowledge of the ruins will meet with difficulties. Whichever of our two sources of information about the dimensions of the walls be the correct one, Pasqui's report or Cozza's plan, if we try to construct a peristyle temple of Vitruvian type on the basis of either, we shall get a building of quite impossible proportions. The cellae will be far too long (24—25 m.) in proportion to their width, the lateral porticoes will be too wide as compared to the cellae, and a tolerable relation between the cellae walls and the colonnades, with proportionate intercolumnia, can hardly be established. Further, this peristyle temple would be very large, second only to the Capitoline temple in Rome. The pedimental figures and revetment plaques of terracotta found on the site cannot possibly have been made to suit the huge pediment and architrave demanded by such a temple. On account of this, Durm abandoned the idea of the outer colonnade and reconstructed a temple comprising only the three cellae and a front portico, which gave him a temple of more modest dimensions (23×27 m.), with cellae of proportionate length; he leaves unexplained, however, the remaining pieces of the back wall projecting beyond the cellae on either side.

Miss Lake, who has lately dealt with the problem, was so much impressed by the difficulties and abnormalities, that she rejected the idea that the walls in question could have anything to do with a temple, either as the walls of cellae or as foundation walls. She regards the recess behind the main wall as the shrine of an open-air sanctuary, and suggests that the large walls might have been part of two porticoes, which, on account of the irregularity in the line of the back wall, must have been built at different times.

This, however, seems to be a misinterpretation. Let us consider the meaning of the various facts that can be brought together from the report of the excavation and from the plan. As noted already by Pasqui, the recess behind the main wall is no doubt to be considered as a sanctuary of remote antiquity dedicated to a female divinity. This is shown by the sacrificial ladles and other offerings found in the basins in and behind

the recess, and by the female head of tufa datable to the early VI century B. C., which no doubt formed part of a cult image. This sanctuary partially seems to have been hollowed out of the ground, which at this point slopes downwards from the foot of the plateau of Vigna Rosa. Its sides may have been supported by thin walls of tufa blocks; whether it was roofed in, is uncertain.

The heavy walls immediately in front of this sanctuary cannot readily be taken for anything but the remains of a triple-cella temple. They are too massive for a portico, and there is no reason why two porticoes or other profane buildings of such dimensions should have been built close up in front of the long-venerated sanctuary, dwarfing and hiding it. Moreover, the floor of the space between the two supposed porticoes was paved with a mosaic pattern, which shows that this space cannot have been an open passage leading to the sanctuary, but was a roofed-in compartment lying between two similar, but narrower rooms. This is also shown by some fragments of painted terracotta plaques found here (No. II: 8 below), which no doubt decorated the inside of the central room. Finally, the architectural terracottas — pedimental figures, antefixes, revetment plaques, and ordinary roof-tiles — cannot possibly be ascribed to the primitive shrine, but must have belonged to a temple of greater dimensions.

We are thus brought back to a consideration of the original shape of this temple. The mentioned floor mosaic clearly shows that the discovered walls were not foundation walls within or below a podium, but the walls of the cellae resting upon a podium. The temple was apparently meant to be an enlargement of the old sanctuary, and was therefore placed immediately in front of it. The ancient shrine was not abolished, but was connected with the new temple as an adytum containing the old-fashioned stone idol venerated there for centuries past. The back of the central cella was therefore left open in its entire width in order to get an easy access to and an uninterrupted prospect of the adytum, which was thus regarded almost as a prolongation of the main cella. The discrepancy in width and location between the cella and the adytum, and the irregularity in the line of the temple's back wall, may have had reasons which now escape us. The former, in any case, can have had no influence upon the temple's upper structure, and the latter may have been confined to the lower courses of the wall only. Some time later, it seems, the sloping ground behind the temple necessitated the construction of two retaining walls, which were then allowed to encroach upon the old shrine.

We have now to consider the plan and the size of the temple. As shown above, a peristyle temple constructed on the basis of the remaining walls according to the rules of Vitruvius will be quite disproportionate, and far too large to suit the size of the architectural terracottas found on the site. In fact, there is every reason to lean towards Durm's suggestion, that the temple consisted only of the three cellae and a pronaos, without any outer colonnade. A temple of this type would have been some 21—23 m. wide (21 m. according to Cozza's plan, 23 m. according to Pasqui's evidence), its cellae and intercolumnia would have been of proportionate size, and its pediment and architrave would have been of a size to which the architectural terracottas seem fairly well adapted. The fact, too, that according to the plan the outer walls of the lateral cellae are somewhat thicker than the inner ones, seems to speak in favour of Durm's theory. There are two circumstances, however, to which Durm pays no attention. The one is that the back wall

continues beyond the cellae on either side. The other is a discovery made in front of this wall during the excavation. Some 40 m. to the west of the back of the temple, under and beside a small ruined church of the XI century A. D., were found remains of what Pasqui considered to have been a second, smaller and later temple facing south-east. There was a cella divided transversely by two columns corresponding to half columns set against the side walls; beside this were traces of another cella, and in front of it was a basin containing votive offerings of terracotta and coins ranging in date up to the IV century A. D. Under these ruins were found some blocks, which from their orientation must have belonged to the temple in front of the old sanctuary. These facts may seem at first incompatible with the theory of the smaller temple without a peristyle. I think, however, that they may be explained in full harmony with this theory. First, there is no evidence at all that the above-mentioned projection or return at one end of the back wall really was an anta corresponding to a colonnade. It may just as well mark the beginning of a continuous wall. If this be the case, the blocks found near the church may be easily explained as the remains of a continuous wall that surrounded the area in front of the temple, starting from its prolonged back wall. We thus get an enclosure of a type peculiar to ancient Italic temple planning: the temple set against the rear wall of a rectangular, walled-in area. It may be objected that in this case the walls seem to have been too strong for a simple fencing purpose and that the area would be too small as compared to the temple. The thick walls, however, were necessary to protect the temple area from the inundations of the streams, and the enclosure was small because of the restricted site on which the temple was built. In any case, measuring some 40—43 m. in width, it seems to have been larger than the sacred area in front of the Belvedere temple at Orvieto, though of course that temple is smaller and does not occupy so much space of the area. A schematical reconstruction of the temple and its precinct is shown by Fig. 23.

The temple faced south-west, towards the city, in accordance with the Vitruvian rule (IV, 5) »uti quam plurima pars moenium e templis deorum conspiciatur».

In an appendix to Pasqui's report of the excavation, Gamurrini proposed the identification of the discovered ruins with the temple of Juno Curritis.¹ This goddess was the tutelary divinity of Falerii, hence Ovid speaks of the *Iunonicolae Falisci*² and the name of *Iunonia* was given to the Roman colony at Falerii novi.³ According to Dionysius Hal., I, 21, the temple and cult ceremonials of the Faliscan Juno were similar to those of the Argive Hera, thus affirming the mythical descentance of the Faliscans from the Argives. In the *Amores*, III, 13 Ovid gives a vivid description of Juno's annual festival, which at the poet's time continued to be performed at Falerii veteres. The most conspicuous feature of this festival was a ceremonious pompa, which started from a rude altar of remote antiquity standing in the goddess's grove. This altar and grove Gamurrini identified with an ancient cult place discovered in 1873 in a ravine called *Fosso dei Cappuccini*,⁴

¹ For the character and name of this goddess, cf. Deecke, *Die Falisker*, pp. 83 ff.; Roscher, *Lex.*, III, c. 596; Wissowa, *RKR*, pp. 49, 186 ff., 189; Thulin, in Pauly-Wissowa, *RE*, X, c. 1123; Taylor, *LCE*, pp. 64 ff.; *Thes. Ling. Lat.*, *Onom.*, III, c. 763.

² Ovid, *Fasti*, VI, 49.

³ *Liber Col.*, p. 217.

⁴ Tarquini, *Notizie istoriche e territoriali di Civita Castellana* (Castelnuovo di Porto, 1874), pp. 23 f.; Del Frate, *Guida storica e descrittiva della Faleria Etrusca* (Rome, 1898), pp. 72 f.; Kieseritzky, *BICA* 1880, pp. 108 ff.; Gamurrini, *NS*, 1887, pp. 101 ff.

some half km. further upstream from the Celle temple to the west of the Rio Maggiore. On this site were discovered the remains of a rude altar of tufa blocks lying across the present bed of a stream, which has since completely destroyed it. Near by was a cave containing votive offerings of bronze and terracotta, especially female figurines and parts of the female body. There were also traces of a road or pathway leading towards the temple at Celle. This altar Gamurrini imagined to have been the one from which the procession described by Ovid set forth, to proceed on the road to the temple at Celle, which consequently would be that of Juno.

This theory, though generally accepted,¹ seems to me rather doubtful. The pathway leading from the altar in the ravine to the temple at Celle does not in itself attest an intrinsic connection between the two sites; there were numerous other roads passing the site of the temple. Not far from the altar, moreover, were found a Doric capital of tufa and some fragments of terracotta antefixes. This suggests that the altar belonged to some temple that may have stood in the neighbourhood, though surely the almost impenetrable gorge seems to be no suitable place either for a temple or for a grove. The votive offerings discovered in the cave recall those found in similar caves near Corchiano which, according to Giglioli, prove a cult of the water-nymphs as divinities of health.² Moreover, Ovid is unquestionably describing a majestic procession moving between crowds of spectators, on broad roads covered with draperies, not on a narrow path in an almost impassable ravine. And, finally, in the poet's description of the festival there is no mention at all of a temple, either in or outside the grove. Perhaps the temple of which Dionysius speaks did not exist at Ovid's time.

As for the temple at Celle, all that we can say with certainty is that the principal divinity worshipped in it was a goddess. This is shown beyond doubt by the remains of the cult statue, the archaic female head of tufa found in the sanctuary behind the central cella. The bronze spear head found on the same site might suggest that this statue represented Juno Curritis, who is said to have been conceived as holding a spear.³ But the rounded tufa head with its long hair and its wreath of bronze leaves seems not to suit a warlike goddess. It might rather be that of a Ceres, whose cult, moreover, is attested at Civita Castellana by a VI century inscription in the Faliscan dialect on a terracotta cinerary urn (CIE 8079). If this be so, the temple might have been dedicated to a triad like the Roman Ceres, Liber, and Libera. The temple of the city's presiding divinity, on the other hand, probably stood on a more elevated site, perhaps on the Vignale plateau, where two temples have been discovered, and also a small vase inscribed with the word *Junai* (CIE 8548), which may possibly represent the name of Juno.

The suggestions made here as to the nature and original appearance of the ruins discovered at Celle, and to the cult performed there, are of course hypothetical, but at the same time, I think, the only ones that can reasonably be drawn from the obscure and

¹ Miss Lake, though denying the existence of a temple at Celle, agrees with Gamurrini's theory, not considering that the consequence of this would be that Juno Curritis, the tutelary divinity of Falerii, whose temple is compared by Dionys. Hal.

(I, 21) with that of the Argive Hera, would have had no other sanctuary than a primitive recess in a hill side.

² Giglioli, *MAL*, 26, 1920, pp. 171 f.

³ Festus, p. 43, p. 55, L.

contradictory evidence available. A definite answer to the questions connected with these ruins could be obtained, it seems, only through a repeated excavation on the site.

The architectural terracottas found during the excavation are few in number, the stream having obviously destroyed or carried away most of them. All those mentioned in Pasqui's report are now in the Museo di Villa Giulia, except for a few pieces which seem to have been dispersed. Among the latter are a number of fragments of flat and curved roof-tiles, and a piece of convex form, with a painted design of oblique chequers. Pasqui considered this fragment to belong to the casing of a wooden column, but from the decoration it was more likely a piece of a large tile that covered the ridge of the roof. Most of the terracottas, classified here as Group II, must have belonged to the triple-cella temple in front of the old sanctuary. This group comprises some fragmentary pedimental figures, among them a draped female torso (II: 1), which shows a strong similarity to certain draped figures of Praxitelean style. The group is therefore datable to the late IV or early III century B. C. In a third group are set apart a few terracottas of later date, probably belonging to the II or early I century B. C. Whether these late terracottas are due to a renewal of the terracotta decoration of the first temple, or whether they are to be assigned to the later edifice discovered under the small church, if this really was a temple, is uncertain. The first »group», finally, comprises only one piece, the archaic antefix described below.

GROUP I.

I: 1 (Pl. 27: 95) — Antefix showing a silen's mask in low relief. The silen has a wrinkled forehead, arched brows, widely opened eyes, and a pointed nose. The equine ears point straight upwards. The hair and the long pointed beard are represented as plain masses; the moustache consists of two separate strands ending in curls. On either side of the beard are curling locks. On the head is a wreath of ivy-leaves, berry-clusters, and rosettes. The base is narrow and without design. The base, beard, wreath, hair, and forehead are partially restored. The edge of the hair above the forehead ought to follow the curved line indicated by the wrinkles.

Colouring: — Flesh, red; hair, black; beard, dark red; moustache and beard mouche, white; ears, white on the outside, red on the inside.

Height 27 cm.

Pasqui, l. c., p. 97; AJA, 2, 1887, p. 463; Helbig, II, p. 345, No. 1785 e; Della Seta, VG, p. 202, No. 2516; Van Buren, FTR, p. 10 (Antefixae, Div. II, Type IV).

GROUP II.

This group, datable to the IV/III century B. C., comprises pedimental figures, antefixes, and revetment plaques. The pieces are made of a coarse yellowish clay; the colours are applied before firing. These terracottas no doubt decorated the temple in front of the old sanctuary. The antefix No. II: 5 is reported to have been found at the above-mentioned smaller building and was therefore attributed to this. But owing to the ravages caused by

the stream, no great stress can be laid upon this circumstance. Both in technique and style the antefix belongs to the other terracottas of this group.

Pedimental figures.

II: 1 (Pl. 26: 23, Pl. C: 1) — Draped torso of a young woman. She stands upright full-face, her right leg crossing her left, which supports the weight of the body. She wears a long, thin chiton and a himation of heavier stuff, one end of which is wrapped round her left arm and shoulder, while the other, carried round her back, is held up by her left hand against the hip, covering the lower part of the body with its large folds. The delicate form of the young bosom is beautifully rendered through the thin stuff of the chiton, whose folds are carried obliquely across the breast. Round the neck is a pearl-string; on the breast are traces of a brooch with two pendants. From the right shoulder hangs a flat ribbon divided into small squares by incision. The unstable attitude of the body indicates that the figure was leaning against some support on its right side.

The figure is put together from numerous fragments. The head, the feet, and the right arm are missing, and the folds of the himation are partially restored. The upper part of the body is worked in the round, though the back is very much flattened and unworked; between the shoulders is a circular steam-hole. The lower part is applied at an angle of 10° to a heavy terracotta plaque, which was attached to the back of the pediment. The figure was thus leaning forwards over the architrave, in order to be better seen from below. Most of this plaque is restored; on the figure's left side, however, a piece of its original edge is preserved.

Colouring: — The himation has traces of red in the folds; its lower hem has a border of palmettes, lotuses, and scrolls painted in yellowish white (petals and scrolls) and light blue (nuclei and sepals) on a dark red ground, and bordered above by a maeander, yellowish white on the same ground. The upper hem has a similar border, edged below by a maeander stripe of yellowish white, on a dark red ground. The background slab was painted in black.

Height 90 cm.

Pasqui, l. c., p. 97; AJA, 2, 1887, p. 463; Dennis, l. c., p. 167; Brizio, l. c., p. 442; Deonna, STC, p. 125, note 1, pp. 134 f.; Helbig, Führer, II, p. 346, No. 1785 h; Strong, JRS, 4, 1914, p. 178, pl. XXXI; Taylor, *ibid.*, p. 182; Della Seta, VG, p. 204, No. 2495, pl. XLI; *id.*, IA, pp. 258 ff., fig. 283; Ducati, SAE, p. 439, fig. 509; Strong, AAR, I, pp. 117 f., fig. 132; Giglioli, AE, pl. CCCXVI: 2, p. 60.

II: 2 — A fragment of a nude female torso, delicately modelled on the same scale as the previous figure. The fragment comprises the lower half of the right breast, the lower portion of the chest, and part of the back. Beside the breast there are traces of a hanging corner of drapery. On the flesh are faint traces of white. Height 20 cm.

Pasqui, l. c., p. 97; AJA, 2, 1887, p. 463; Deonna, STC, p. 135; Della Seta, VG, p. 204, No. 2513.

II: 3 — It cannot be established whether the following fragments belong to any of the previous figures, or to other figures now lost: —

a — Three fragments of a female head. One fragment comprises the left eye and brow, and part of the forehead and crown, with parted hair tied up by a ribbon. Another fragment comprises the left side of the neck, with the left ear-lobe, perforated for an ear-ring, and parts of hair-locks. The third fragment shows part of the hair on the crown. The pupil of the eye is bored, and the iris marked with an incised circle.

Colouring: — On flesh, faint traces of rose; hair, black; hair-ribbon, dark red.

Deonna, STC, p. 136; Della Seta, VG, p. 204, No. 3787.

b — A fragment of a female right foot, wearing a calceus painted in red. Below is a fragment of a plinth.

Deonna, STC, p. 136; Della Seta, VG, p. 204, No. 2497.

c — A fragment of a female right hand, painted white. Only the middle and ring finger, held close together, are preserved.

Deonna, STC, p. 136; Della Seta, VG, p. 204, No. 2496.

II: 4 (Pl. 26: 94) — Lower part of a terracotta plaque to which are attached, at the same angle as shown by the figure No. II: 1, the remains of a group of two figures. One figure is a youth in front view, or slightly turned towards the right, with legs wide apart. Only the right leg, minus the front half of the foot which wears a crepis, the left thigh, and the scrotum are preserved. Across the left thigh is the back of the right thigh of another male figure. On either side of the figures are pieces of drapery. The two figures may have been represented as wrestling. In the thigh of the last-mentioned figure is a large steam-hole. The plaque is pierced with three circular nail-holes. The edges are intact at the bottom and along the left side, broken to the right.

Colouring: — Flesh, red; drapery to the left, yellow, with a border of dark red, upon which is a yellow maeander; drapery to the right, yellow with a narrow red border.

Height 62 cm., width 43 cm.

Pasqui, l. c., p. 97; AJA, 2, 1887, p. 463; Dennis, l. c., p. 167; Brizio, l. c., p. 442; Deonna, STC, pp. 135 f.; Helbig, Führer, II, p. 346, No. 1785 i; Strong, JRS, 4, 1914, p. 178; Della Seta, VG, p. 204, no. 2514.

Antefixes.

II: 5 (Pl. 27: 96) — Silen's head, with heavy eye-lids, a pointed nose, and full lips. The forehead has a deep wrinkle above the prominent eye-brows. The pointed equine ears are bent forwards over the temples. The locks and strands of hair, beard, and moustache are rendered plastically. The head is encircled by a torus ending in spirals curving outwards, and by a shell of strigils, each with a raised tongue in the middle. The base is flat.

Colouring: — Flesh, red; ears, lips, and beard, dark red; hair, brows, rims of eyelids, and irises, black; eye-balls, white; on torus, oblique stripes of black, white, and red; strigils of shell, white with black edges and red tongues; on base, maeander pattern in white on red ground.

Height 27.5 cm.

In the American Academy in Rome is a second specimen of this type of antefix. The shell of this specimen has completely disappeared, and above the ears are large round holes in which, perhaps, horns were fitted.

Pasqui, l. c., p. 98; Helbig, *Führer*, II, p. 345, No. 1785 e; Della Seta, *VG*, p. 202, No. 2502.

II: 6 — Silen's head. Unwrinkled forehead, straight nose, short beard plastically rendered, moustache hanging. On the head is a wreath of vine-leaves. The head was encircled by a torus ending in spirals and by a strigilated shell, most of which is now missing. Base flat. No traces of colouring. Height as preserved 18 cm. Inv. No. 2503.

II: 7 — Upper part of a maenad's head, with crimped hair-strands and a wreath, and traces of an encircling torus. Hair and irises, red; brows, brown; wreath, yellow; on torus, red chevrons. Dim. 18.5×13 cm. Inv. No. 2504.

Revetment plaques.

II: 8 (Fig. 24) — Fragments of flat painted plaques, which probably covered the inside of the cellae walls. They are 4 cm. thick and were fastened to the walls with



Fig. 24. Fragments of painted plaque from the temple of *Celle*.

mortar. The colours are applied on a smooth yellowish slip. Unfortunately, the plaques are badly broken and the paintings are almost obliterated. Apparently they represented various human figures which, however, did not form continuous compositions but were separately framed by borders of white palmettes and lotuses on a dark ground. One of the best preserved pieces shows a delicately drawn profile of a young woman. These paintings must be dated to the IV century B. C. The female head just mentioned has rightly been compared to the figures of the Tomba Golini I at Orvieto and of the Tomba dell'Orco at Tarquinia, both dating from this century.¹

Pasqui, l. c., pp. 95 f.; *AJA*, 2, 1887, pp. 462 f.; Dennis, l. c., p. 154; Deecke, o. c., p. 38; Delbrück, *TFH*, p. 40; Borrmann, *GB*, p. 187; *Durm*, *BER*, pp. 104 ff.; Fenger, *TEL*, p. 10; Helbig, *Führer*, II, p. 346; Della Seta, *VG*, p. 205, No. 3790; Messerschmidt, *JdI*, 45, 1930, p. 63, fig. 1.

¹ Giglioli, *AE*, pls. CCXLIV—CCXLVIII.

II: 9 (Pl. 28: 99) — Revetment plaques, composed of two elements: above, a series of concave strigils curved outward at the top; below, two addorsed palmettes with stylized flower-buds, and two S-spirals, placed diagonally. No traces of colouring. Height 62.5 cm., width 44 cm.

Pasqui, l. c., pp. 96 f.; AJA, 2, 1887, p. 463; Helbig, Führer, II, p. 345, No. 1785 g; Della Seta, VG, pp. 203 f., No. 3788.

II: 10 (Pl. 28: 100) — Revetment plaques, composed of two elements: above, a cyma decorated with a series of palmettes enclosed by heart-shaped ornaments, between which are roses; below, a square panel adorned with a pattern of palmettes and stylized buds, united by S-spirals and arranged round a circular knob in the centre. No traces of colouring. Height 45.5 cm., width 36 cm.

Helbig, Führer, II, p. 345, No. 1785 g; Della Seta, VG, p. 203, No. 3789.

GROUP III.

This group comprises two types of antefix and some minor fragments, all of a late date (II/I century B. C.), as is shown by the poor workmanship and by the quality of the clay and of the colours. The clay is light yellowish-red in hue and contains dark grains of pozzolana, but no gritty particles. The antefixes when found preserved a bright colouring which now is completely gone. This shows that the colours were applied after firing.

III: 1 (Pl. 27: 97) — Antefixes with a silen's head. The eyes are deeply sunk under heavy brows, the forehead is wrinkled, the cheekbones protruding. The full lips are slightly parted. The beard is dressed in long corkscrew tresses. The hair, in which are vine-leaves, is in a thick solid mass. The shell is decorated with lobate leaves alternating with buds. The base is flat.

Colouring: — These antefixes, when found, showed the following colours: flesh, red; beard, dark red; eyes, hair, and ears, white. Today every trace of colour has vanished.

Height as preserved 28 cm.

Pasqui, l. c., p. 98; AJA, 2, 1887, p. 463; Helbig, Führer, II, p. 345, No. 1785 e; Della Seta, VG, pp. 202 f., Nos. 2499 f., 2508; Giglioli, AE, Pl. CCCXXVII: 4, p. 62.

III: 2 (Pl. 27: 98) — Antefix with a maenad's head. This antefix is the counterpart of the previous one. The eyes are deeply sunk, cheeks and lips delicately modelled. The hair is in wavy tresses above the forehead; two soft wavy strands hang down from behind the ears. The maenad wears small disc-shaped ear-rings and a necklace, below which is the border of a tunic. Base and shell as the previous No.

Colouring: — This antefix, when found, was painted white, the hair, the necklace, and the ear-rings being yellow, and the tunic red. Today no traces of colour are left.

Height 30.5 cm.

Pasqui, l. c., pp. 97 f.; AJA, 2, 1887, p. 463; Helbig, Führer, II, p. 345, No. 1785 e; Della Seta, VG, p. 203, No. 2507.

III: 3 — Fragments of a sima with concave strigils, of the same type as the sima No. III: 4 from Lo Scasato. Above is a broad groove. No traces of colouring.

Pasqui, l. c., pp. 96 f.

III: 4 — Fragments of an open-work cresting, consisting of a perforated fret-work with square panels decorated with four-pointed stars. This cresting is of the same type as No. IV: 5 from Lo Scasato. No traces of colouring.

These fragments are probably those presumed by Pasqui, NS, 1887, p. 96, to be window lattices.

THE LARGER AND THE SMALLER TEMPLE IN THE CONTRADA VIGNALE.

The hill called *La Vignale*, which is generally supposed to have been the site of the arx of ancient Falerii, was the site of archaeological research in 1896. During excavations undertaken by Mengarelli and Pasqui a considerable number of architectural terracottas and votive offerings was brought to light. No report of these excavations has been published. The terracottas and votive offerings are now in the Museo di Villa Giulia. They belong to two different temples, one of which is considered to have been larger than the other: so the two temples are generally spoken of as the Larger and the Smaller Temple of Vignale. The votive offerings found at the Larger Temple date mostly from the IV—II centuries B. C. A great part of them consists of human heads of terracotta; another part consists of various parts of the human body, eyes, ears, hands, female breasts, and male and female genitalia, also of terracotta. The latter, together with a terracotta figure of a swaddled baby, seem to indicate that the temple was dedicated to a divinity of healing power, probably a goddess, who also presided over fertility and generation, motherhood and birth.

The architectural terracottas from both temples may be divided into two groups, the first one belonging to the late archaic period (VI—V century B. C.), the second to the Hellenistic (III century B. C. and later). The terracottas of both periods are made of a coarse yellowish-red clay; the colours were applied to the clay before firing.

THE LARGER TEMPLE.

GROUP I.

In addition to some pieces representing recumbent griffins, of which the purpose is doubtful, this group comprises antefixes, eaves-tiles and pieces belonging to the raking cornice. There are also some fragments of figures in the round: a walking female figure clad in a chiton with swallow-tail folds; a male torso with uplifted arms, from the shape of the back probably belonging to a centaur (Della Seta, VG, pp. 180 f., No. 7297); the right thigh of a male figure; and a right arm bent at the elbow. These figures no doubt

formed part of an independent group placed in or outside the temple, as is shown both by their technique, for they are all in the round, and by a piece of a rounded plinth that is preserved under the left foot of the female figure. These fragments, therefore, are not severally described here.

I: 1 (Pl. 28: 101) — Fragments of figures representing griffins in a recumbent posture, with raised wings and the fore-legs stretched forwards and a little upwards. No fragment showing the head and paws is preserved. The wings are in three sections on which the feathers are indicated in paint. Below are traces of a flat base. One fragment (No. 7269) belongs to a griffin of somewhat larger dimensions, on which the wing-quills are rendered plastically.

What place these figures occupied on the temple, it is hard to imagine. They are generally called acroteria, but this can hardly be correct. Their flat underside could not easily have been applied to the terminal tiles of the pediment, and, what is more, the terminal tiles themselves were provided with wings that no doubt served as acroteria. In the absence of clear evidence, it may be suggested that these griffins flanked the door of the temple.

Colouring: — Body and paws, ochre; on the breast and the front section of the wings the feathers are rendered by an imbrication or scale pattern, the scales being dark red outlined in cream; on the next segment the quill-feathers are represented by broad stripes alternately black and white, with narrow stripes of white and red, respectively, in the middle; on the outer segment the quill-feathers are alternately red and white, with central stripes of white and black respectively; base, black.

Length of best preserved fragment 44 cm., height 24.5 cm.

Helbig, *Führer*, II, p. 340, No. 1780 c; Della Seta, *VG*, p. 180, Nos. 7264 ff.; Van Buren, *FTR*, pp. 36 f. (Acroteria, Type I: iv, vi).

Antefixes and tiles.

I: 2 — Fragments of antefixes representing harpies. There were two series of these antefixes, both displaying the same type of a harpy: the upper portion of the body as far as to the waist is that of a woman wearing a chiton with elbow sleeves; the lower is that of a bird, with a bird's tail and bird's claws drawn up against the body and pointing upwards. The distinguishing features of the two series are the carriage of the arms and the number of wings. The harpies of one series have one single pair of wings springing from the shoulders and curving downwards; the arms are bent, with the elbows close to the waist and the hands (now lost) raised. The harpies of the other series have two pairs of wings, both springing from the shoulders, the larger ones similar to those of the previous type, pointing downwards, the smaller ones curving upwards; the arms are bent, with the elbows pointing outwards and the hands (now lost) close to the waist. No specimen preserves the head. The wings and the tail are divided into sections on which the feathers are indicated in paint. Below is a flat base. At the back of each antefix is a cover-tile with a flying strut.

Colouring: — On belly and inner section of wings the feathers are rendered by imbrication, each feather painted in red with a black contour; quill-feathers, alternately red and white or black and white as those of the griffins No. I: 1, with narrow central stripes of alternate white and black, and white and red, respectively; claws, red; on base, white maeander filled in with black above and red below.

The total height of the antefixes, when complete, may have been some 45 cm.

Helbig, *Führer*, II, p. 340, No. 1780 e; Della Seta, *VG*, p. 181, No. 7291 (ff.); Van Buren, *FTR*, p. 27 (Antefixae, Div. VII, type I).

I: 3 (Pl. 29: 102) — Antefixes in the shape of a silen's head. The silen has a smooth forehead, widely opened eyes with protruding eye-balls, a broad pointed nose, and full lips. The brows and eyelids are rendered by raised rims. The small equine ears are pointing outwards. The hair and the beard are rendered as plain masses enclosing the face; the pointed moustache hangs down at an obtuse angle. On either side of the beard are three curling locks. On the head is a wreath of six large five-petalled rosettes. The flat narrow base is partly concealed by the beard. The cover-tile at the back joins the antefix in a gradual curve; there is no strut or buttress.

The same type of antefix is found among the terracottas from Sassi Caduti (No. I: 6) and from the Smaller temple of Vignale (No. I: 2). From the Larger temple nine specimens are preserved. Only one of them is coloured.

Colouring: — Flesh, white; lips and mouche, red; brows, eyelids, irises, hair, beard, and moustache, brownish-grey, the iris with a ring of yellowish red, the beard with white wavy stripes radiating outwards; ears, white on the outsides, red on the insides, the hairs marked with stripes of brownish grey; rosettes, red and white; base, white with a red crenellated band below.

The coloured specimen is 17 cm. high; the uncoloured ones are somewhat smaller, measuring only 14.5 cm. in height. The faces of the smaller specimens, too, are blurred, without the distinct lineaments of the larger antefix, though corresponding in all other details.

Helbig, *Führer*, II, p. 340, No. 1780 b; Della Seta, *RAF*, p. 172, fig. 128; id., *VG*, p. 180, No. 7274 (ff.), pl. XXXVIII: 1; Van Buren, *FTR*, p. 11 (Antefixae, Div. II, type V), pl. IV: 1; Ducati, *EA*, II, p. 73; id., *SAE*, p. 250, fig. 261; Giglioli, *AE*, pl. CLXXX: 1, p. 34.

I: 4 (Pl. 29: 103) — Antefixes in the shape of a maenad's head, forming the counterparts of the previous ones. The maenad has an oval face with pointed nose, large almond-shaped eyes with protruding eye-balls, a large mouth with full lips, and a prominent chin. The brows and eyelids are rendered by raised rims. The ears are bent outwards. The hair is parted and dressed in waves or scallops above the forehead. The head is encircled by a concave ribbon ending below in volutes, and by a row of flat discs. There is no base, but the upper hem of the tunic is indicated by a slightly projecting edge. The same type of antefix is found among the terracottas from Sassi Caduti (No. I: 7). From the Larger temple seven specimens are preserved, only one of them in colours.

Colouring: — Flesh, white; lips, red; brows, irises, eyelids, and hair, brownish black; ribbon, white with red and black borders; flat discs, white with black border and inner red

circles; tunic, red edged with black; on lobes of ears, red disc-shaped rings.

Height of painted specimen 16 cm., of uncoloured specimens 14 cm.

Helbig, Führer, II, p. 340, No. 1780 b; Della Seta, RAF, p. 172, fig. 128; id., VG, p. 180, No. 7277 (ff.), pl. XXXVIII: 1; Van Buren, FTR, p. 18 (Antefixae, Div. IV, type XIII), pl. XII: 2; Ducati, EA, II, p. 73; id., SAE, p. 250, fig. 261; Giglioli, AE, pl. CLXXX: 2, p. 34.

I: 5 (Pl. E: 3) — Fragments of terminal tiles, which formed the sima of the pediment. The sima consists of three elements: above, a series of concave strigils; in the middle, a plain fascia separated from the strigils by a roll; below, a solid torus. The upper surface of the sima has no groove. Two fragments display a noteworthy feature: at their ends are fragments of wings like those of the griffins and harpies previously described. These wings probably served as lateral acroteria.

Colouring: — Strigils, white outlined in black with central stripes alternately red and black; on roll, oblique stripes in red, white, and black; on plain fascia, simple guilloche in red and black on white ground; on torus, imbrication in red, black, and white; the wings are painted as those of the griffins No. I: 3.

Total height of sima, excluding the wings, 24 cm.

Helbig, Führer, II, p. 340, No. 1780 a (wings falsely spoken of as volutes); Della Seta, VG, p. 180, No. 7256 (ff.); Van Buren, FTR, pp. 36 f. (Acroteria, Type I: v).

I: 6 (Pl. 31: 109) — Open-work cresting consisting of a row of arches surmounted by palmettes. No traces of colouring remain. Height 12 cm.

Della Seta, VG, p. 180, No. 7262 (f.).

I: 7 — Two fragments of eaves-tiles decorated with zigzag-stripes in red and black on white ground. Width of tile 49.5 cm.

GROUP II.

This group comprises terracottas of III-century date and later, consisting of various figure-pieces, antefixes, and revetment plaques. In addition to these, there is an interesting series of moulds for antefixes of various types.

Various figurative fragments.

II: 1 (Pl. 29: 104, 105) — Head of Mercury, of delicate modelling. The face looks up with an animated expression. The hair is parted and dressed in two rolls above the forehead, and hangs about the temples in curly locks concealing the ears; at the back it is rendered in thick strands roughly worked with a tool. On the head is a petasus with the remains of two broken wings, and a fragment of a *meniscus*. This head, which is entirely modelled by hand, may have belonged to a pedimental figure.¹

¹ The head may be compared to the head of Mercury on several sextantes from the III—II centuries B. C.; cf. Babelon, Monnaies de la république romaine, I, pp. 117, 239, 252, 390, 459, 519; II, pp. 106, 124, 163, 172, 201, 211, 247, 263, 287, 321, 445, 482, 494.

Colouring: — Flesh, hair, and petasus, red; eye-balls, white.
Height 12.5 cm.

Helbig, Führer, II, p. 340, No. 1780 i; Della Seta, VG, p. 184, No. 7310, pl. XXXIX; Ducati, SAE, pp. 433 f., figs. 493, 494; Giglioli, AE, pl. CCCXXII: 3—4, pp. 60 f.

II: 2 — Fragment of a horse with rider. Of the horse only part of the belly, the left side of the breast, and part of the left foreleg are preserved; of the rider only the nude left leg without the foot remains. The fragment may belong to an acroterion. Two other fragments of legs showing the same modelling are preserved. On rider's leg, traces of red. Length 31 cm.

Helbig, Führer, II, p. 340, No. 1780 h; Della Seta, VG, p. 182, No. 7300.

II: 3 (Pl. 31: 108) — Fragments of a relief showing a female figure, probably a Victoria or Lasa, carrying a dead warrior in her arms and walking towards the right.¹ She wears a chiton with elbow-sleeves; on her right ankle is a fragment of a curved wing; her head and left leg are missing. The warrior's eyes are closed; he wears a cuirass with two rows of tabs below the waist, a mantle, and a Corinthian helmet; his shoulders, arms, and much of his legs are broken. Below is a flat base. The surface is covered by a fine yellowish slip, upon which are traces of white colour. Height as preserved 53 cm.

Helbig, Führer, II, p. 340, No. 1780 k (wrongly described as an Amazon); Della Seta, VG, p. 184, No. 7305 (ff.).

II: 4 — Fragment of a similar relief showing a warrior in front view. He wears a short chiton, a cuirass with two rows of tabs at the waist, and a *sagulum*. His right arm hangs straight down, his left is bent at the elbow and raised, the hand probably grasping the border of the sagulum. Head, hands, and legs from the thighs downwards are missing. No traces of colouring remain. Height 21 cm.

Helbig, Führer, II, p. 340, No. 1780 k; Della Seta, VG, p. 184, No. 7308.

Antefixes.

II: 5 (Pl. 30: 106) — Antefixes showing a silen's head. The silen has a bald crown and small features framed by a full beard and by long wavy strands of hair growing from the temples. The thin lips are parted, showing the teeth. The moustache droops. The equine ears are set high, pointing upwards and inwards. Across the forehead runs a single furrow. On the head is a wreath of lanceolate leaves. On either side of the beard is a lobate ornament, which probably is a survival of the paws of the lion's skin, which is frequently worn by the silen on antefixes of an earlier period. The head is arched over by a torus ending in volutes and by a shell with concave strigils, the outer rim of which is decorated with knobs placed between the tops of the strigils. The base is flat. The antefix is hollow at the back of the head and provided with an almost vertical strut and two low ridges

¹ Cf. the same motif on an Etruscan mirror, in Gerhard-Körte, *ES*, V, pl. 114.

where it joins the cover-tile (Pl. G: 6). These antefixes and the following Nos. II: 6—8 are the products of rather degenerate and careless workmanship, which is shown in the modelling as well as in the painting. The colours, however, are bright and exceptionally well preserved.

Colouring: — Flesh, red; ears, white outside, red inside; hair, beard, brows, edges of eyelids, and irises, dark brown; eye-balls, and teeth, white; moustache, white with brown stripes; wreath, white with leaves outlined alternately in red and brown; curved ribbon and volutes, white with brown oblique stripes; strigils of shell, white with brown borders and red stripes in the middle; knobs, red; on base, white maeander filled in with red above and dark brown below.

Height 25.5 cm.

Helbig, *Führer*, II, p. 340, No. 1780 g; Della Seta, *RAF*, p. 172, fig. 128; id., *VG*, p. 181, No. 7285 (f.), pl. XXXVIII: 2; id., *IA*, p. 255, fig. 275; Ducati, *SAE*, p. 433, fig. 490; Ducati-Giglioli, *AE*, p. 129, fig. 21 b; Giglioli, *AE*, pl. CCCXXVIII: 3, p. 62.

II: 6 (Pl. 30: 106) — Antefixes with a maenad's head, the counterparts of the previous ones. The maenad has an oval face with regular and rigid features. The wavy hair falls on either side of the head concealing the ears. On the head is a veil, which hangs down on each side of the neck, and a diadem adorned with circular rosettes. Round the neck is a bead-and-reel necklace. The head is surrounded by a torus and by a shell similar to those of the previous antefixes. The base is flat.

Colouring: — Flesh, white; lips, red; hair, reddish brown; brows, edges of eyelids, and irises, dark brown; veil, white with a red embattled border; diadem, white, with a circle and a central point in red on the rosettes, which are separated by brown lines; beads of necklace, brown; reels, red; curved ribbon, white with red and brown oblique stripes; shell and base as previous No.

Total height 25 cm.

Helbig, *Führer*, II, p. 340, No. 1780 g; Della Seta, *RAF*, p. 172, fig. 128; id., *VG*, p. 181, No. 7287 (f.), pl. XXXVIII: 2; id., *IA*, p. 255, fig. 275; Ducati, *SAE*, p. 433, fig. 490; Giglioli, *AE*, pl. CCCXXIII: 1—2, p. 62.

II: 7 (Pl. 30: 107) — Antefixes with a silen's head. The eyes are staring, with incised irises. The hair growing above the forehead, the beard, and the moustache are rendered plastically in long strands. The full lips are parted, showing the teeth. The equine ears point straight upwards. On the head is a wreath of ivy-leaves and berry-clusters. Shell and base as previous Nos.

Colouring: — Flesh, red; hair, beard, moustache, brows, and irises, dark brown; wreath, white with red berry-clusters; for the rest as the previous antefixes.

Total height about 22 cm.

Helbig, *Führer*, II, p. 340, No. 1780 g; Della Seta, *VG*, p. 182, No. 7281 (f.).

II: 8 (Pl. 30: 107) — Antefixes with a maenad's head, forming the counterparts of the silens of the previous No. The maenad has an oval face with regular features; the hair is parted above the forehead and combed to the sides in wavy strands, hiding the ears. The

irises are incised. On the head is a pearl-diadem; a veil hangs in folds on either side of the neck. Shell and base as on previous specimens.

Colouring: — Flesh, white; hair, brown; veil, red; for the rest as the previous Nos.

Height 22 cm.

Helbig, Führer, II, p. 340, No. 1780 g; Della Seta, VG, p. 182, No. 7283 (f.).

Tiles and revetments.

II: 9 — Fragment of a terminal tile, L-shaped in section, and decorated with a pattern of lilies disposed in groups of three in a continuous row, the outer ones alternating with roses; = Lo Scasato No. II: 1.

Colouring: — Lilies, white with a red stripe along each petal; roses, red; background, bluish black.

II: 10 (Pl. 31: 110) — Fragmentary revetment plaques, composed of three elements: above, a cyma with the usual leaf-and-dart pattern; in the middle, a flat fascia, between two rolls; below, a relief pattern composed of alternating palmettes and lotus-flowers, hanging from a row of S-spirals. The lower edge is straight. There are nail-holes only in the cyma and in the middle fascia. The polychromy is gone.

Other specimens of this type of plaque have been found sporadically at Civita Castellana; one of these, which is better preserved than those found in the excavation, is reproduced here.

Height 45 cm., width 57 cm.

Della Seta, VG, p. 185, No. 7547.

II: 11 — Revetment plaque decorated with two addorsed palmettes and two S-spirals, placed cross-wise and diagonally. Above is a series of concave strigils curved outwards at the top; the lower edge is straight. No traces of colouring. Height 41 cm., width 29 cm.

Moulds.

a (Pl. 32: 111) — Mould for an antefix, showing a silen and a maenad. From this mould come the antefixes No. I: 1 from the Smaller temple and No. I: 4 b from Sassi Caduti. Height 48 cm.

Helbig, Führer, II, p. 341, No. 1780 l; Della Seta, VG, pp. 182 f., No. 7244.

b (Pl. 32: 113) — Mould for an antefix showing a silen's head crowned with a wreath of ivy-leaves and corymbs. The type is similar to that of No. II: 9 from Satricum. Height 27 cm.

Helbig, as above; Della Seta, VG, p. 183, No. 7245.

c (Pl. 32: 113) — Mould for an antefix showing the head of Juno Sospita. On the helmet are large goat's horns and ears, and a large crest. The hair hangs down on either side of the head in strands like ropes of pearls. Height 27.5 cm.

Helbig, as above; Della Seta, VG, p. 183, No. 7246.

d (Pl. 32: 112) — Mould for an antefix showing a bald old man and a seated woman. The man, clad in a long mantle, is standing behind the woman, leaning over her shoulder, the toes of his left foot set against the leg of the stool on which the woman is sitting. He holds a cylindrical object in his right hand, while the other is raised to the woman's cheek. The woman turns her head back towards the man. She wears a chiton, which leaves her bosom and right shoulder bare. In her right hand, which rests in her lap, she holds an object that looks like a distaff. No cast of this representation is preserved. The style points to the IV/III century B. C. Height 49 cm.

Helbig, as above; Della Seta, VG, p. 183, No. 7243.

e — Fragmentary mould for an antefix with a maenad's head. From this mould come the antefixes No. II: 6. Height as preserved 23.5 cm.

Helbig, as above; Della Seta, VG, p. 183, No. 7248.

f — Upper portion of a mould for an antefix with a silen's head. In this mould are made the antefixes No. II: 5.

Helbig, as above; Della Seta, VG, p. 183, No. 7249.

g — Mould for an antefix with a maenad's head, used for the antefixes No. II: 8. Height 23 cm.

Helbig, as above; Della Seta, VG, p. 183, No. 7247.

h — Fragmentary mould for an antefix showing a maenad's head with diadem and veil, encircled by a strigilated shell. No cast of this specimen is preserved. Height as preserved 23 cm.

Helbig, as above; Della Seta, VG, p. 183, No. 7250.

i — Mould for a rain-spout in the form of a lion's head, similar to the specimen No. II: 7 from the Smaller Temple.

Helbig, as above; Della Seta, VG, p. 184, No. 7251.

THE SMALLER TEMPLE.

GROUP I.

This group comprises a number of antefixes, all of archaic style.

I: 1 (Pl. 33: 114) — Antefix showing a silen and a maenad. The silen is nude except for a lion's skin, a paw of which is seen hanging below his left thigh. He has a large rounded beard, upright equine ears, and an ivy-wreath on his head; his feet are horses' hooves. He holds a drinking horn in his left hand and has put his right on the maenad's right shoulder, drawing her along towards the right. The maenad wears a long chiton and

a himation; on her head is a diadem. She has put her left hand on the silen's left shoulder and accompanies him with vigorous strides. In her right hand she holds the crotala. The base is flat. At the back is a fragment of a cover-tile with a flying strut. The surface is rubbed, and no traces of colouring remain. There are fragments of four other specimens of this type of antefix, two of them found sporadically. Height 43 cm.

Barnabei-Cozza, NS, 1896, p. 38, fig. 12; Sotiriadis, EA, 1900, c. 203, note 2; Fenger, TEL, p. 16, fig. 63 B; Rizzo, BC, 39, 1911, p. 35; Helbig, Führer, II, p. 341, No. 1781 a; Della Seta, VG, p. 177, Nos. 7206, 7216 (and Inv. Nos. 2611, 2619); Van Buren, FTR, p. 24 (Antefixae, Div. V, type I); Heurgon, MAH, 46, 1929, pp. 106 f., fig. 4.

I: 2 — Antefix with a silen's head = No. I: 3 from the Larger Temple of Vignale.

Helbig, Führer, II, p. 341, No. 1781 a; Della Seta, VG, p. 177, No. 7202; Van Buren, FTR, p. 11 (Antefixae, Div. II, type V).

I: 3 (Pl. 35: 120) — Antefix with a maenad's head, small, with a large broad nose, almond-shaped eyes between thick lids, and a straight mouth with thin lips curving downwards at the corners. A fringe of hair runs across the forehead and down the sides, hiding the ears. The diadem is large, covering the head like a cap, and curving outwards. Of the shell only a fragment of the torus encircling the head, and traces of radiating strigils remain. The antefix is illustrated here by another specimen of the same type found sporadically. No traces of colouring are left.

Height of head, including diadem and torus, 15 cm.

Della Seta, VG, p. 178, No. 7212 (and Inv. No. 7383); Van Buren, FTR, p. 19 (Antefixae, Div. IV, type XVI).

GROUP II.

The group comprises antefixes of various types, fragments of terminal tiles and eaves-tiles, revetment plaques, and pieces of rain-spouts in the form of lions' heads. IV/III century B. C.

Antefixes.

II: 1 (Pl. 33: 115) — Lower part of a large antefix showing the robust legs of two male figures moving in opposite directions. The legs of the figure turned to the right are almost in the round, crossing those of the other which are in high relief. Both figures were apparently nude; the inner, however, has a piece of drapery thrown over his right thigh. The legs of the outer figure are very well preserved, except for some of the toes which are broken. The inner figure's left leg is damaged and the foot is missing; the right foot is only half-finished. On the left thigh of this figure is a depression with raised edges, coloured in dark red, which no doubt represents a wound. The figures rest on a plinth which at the right end has a projection to take the left foot of the outer figure. Behind is a fragment of a cover-tile.

Colouring: — Flesh, red, on a white ground; on drapery, traces of yellow; on background, traces of black.

Height 36 cm.

Helbig, *Führer*, II, p. 341, No. 1781 b; Della Seta, *VG*, p. 179, No. 7199; Giglioli, *AE*, pl. CCCXXIX: 2, p. 62.

II: 2 (Pl. 34: 116) — Antefixes with a silen's head. The silen has a bald forehead with a slight depression above the brows, a broad snub nose, and full lips. The ears are those of an animal, lobed, set high, and pricked. The beard and moustache are rendered in wavy plastic strands symmetrically arranged. The irises of the eyes are incised. The head is encircled by a torus ending below in branching volutes between which are small bladder-shaped petals. The shell, most part of which is broken, consists of concave strigils. The base is flat. At the back is a cover-tile and a flying strut.

Colouring: — Flesh, red; hair, beard, and moustache, yellow; round the forehead is a white painted string, the ends of which are tied together in the front. Strigils of shell, white, every second with a red stripe in the middle.

Height of reproduced specimen 23 cm.

Antefixes of this type, apparently from the same mould, were also found at Lo Scasato (No. II: 1). Another specimen is in Berlin, Antiquarium (Magazin) and a third, fragmentary, in the Loeb collection, now in the Museum antiker Kleinkunst, Munich.

Helbig, *Führer*, II, p. 341, No. 1781 b; Della Seta, *RAF*, p. 172, fig. 128; id., *VG*, p. 178, Nos. 7208 f., 7217; Giglioli, *AE*, pl. CCCXXVII: 3, p. 62; Sieveking, *Die Terracotten der Sammlung Loeb*, II, pl. 117: 1.

II: 3 (Pl. 34: 117) — Antefix with a maenad's head, forming the counterpart of the previous type. The maenad has an oval face with regular features, heavy eyelids, and full lips. The hair is parted and combed down the cheeks in long, wavy strands that conceal the ears. On the head is a diadem adorned with rosettes, and a veil, the loose ends of which hang down on either side. Round the neck is a string of beads and reels. The shell and base are identical with those of the previous No.; between the ends of the strigils are round knobs. Cover-tile and flying strut.

Colouring: — Flesh, white; lips and hair, light red; veil, dark red; diadem and necklace, yellow; on base, serrate stripe in red, on a white ground; strigils of shell, white, every second with a red stripe in the middle; outer edge of shell, black, with red knobs.

Height as preserved 21.5 cm.

Helbig, *Führer*, II, p. 341, No. 1781 b; Della Seta, *RAF*, p. 172, fig. 128; id., *VG*, p. 179, No. 7218.

II: 4 (Pl. 34: 118) — Antefixes showing a silen's head crowned with a lion's mask = Sassi Caduti, II: 5, and Lo Scasato, III: 3.

Colouring: — Face, red; beard, moustache, hair, and ears, dark yellow; lion's mask and paws, blue; lion's teeth, white; shell, red with white scrolls; on base, crenellation in white and red.

Height of specimen reproduced, 20 cm.

Helbig, *Führer*, II, p. 341, No. 1781 b; Della Seta, *VG*, p. 178, Nos. 7210, 7219, 7222.

II: 5 (Pl. 35: 121) — Fragment of an antefix with a silen's head, similar to the previous one but a little larger and slightly differing in details.

Colouring: — Face, including eyes, beard, and moustache, light red; lion's mask, yellow.

Height 16 cm.

II: 6 (Pl. 34: 119) — Antefixes with a maenad's head, forming the counterparts of the antefixes No. II: 4. The maenad has a rounded face with full cheeks and soft, regular features. The hair is parted and combed to the sides in wavy, coiling strands, hiding the ears. On the head is a many-pointed diadem and a veil, the loose ends of which hang down on either side of the neck. In the ears are bud-like pendants, and round the neck is a string of spherical beads. The shell is broken on all specimens of this antefix; it was decorated with palmettes and vine-tendrils. The base is flat with a narrow roll at the lower edge.

Colouring: — Flesh, white; brows, eye-lashes, and irises, black; lips, dark red; hair, red with single yellow strands; diadem, ear-pendants, and necklace, yellow; veil, dark red; scrolls and palmettes of shell, white on a ground which is red inside, black outside the scrolls; on base, white maeander filled in with red below and black above.

Height of reproduced specimen 19 cm.

Helbig, *Führer*, II, p. 341, No. 1781 b; Della Seta, *VG*, p. 178, Nos. 7203 ff., 7220 f., 7223.

Rain-spouts.

II: 7 (Pls. 35: 123, D: 4) — Fragments of rain-spouts in the form of lions' heads, vigorously modelled, with large eyes framed by highly raised lids, large ears, and immense, open jaws with thick, fleshy lips. The tongue protrudes from the mouth and is shaped into a large spout. Each head was attached, as is shown by two of the fragments, to one corner of a roof-tile bent at right angles, and painted on the underside.

Colouring: — On eyes and lips, traces of red; on underside of tile, embattled band in red.

Length of fragment reproduced, including fragment of tile, 40 cm.

Helbig, *Führer*, II, p. 341, No. 1781 b; Della Seta, *VG*, p. 179, Nos. 7201, 7225.

Tiles.

II: 8 — Terminal tile from the sima of the pediment. The sima consists of three elements: above, a series of concave strigils curved outwards at the top; in the middle, a plain fascia separated from the strigilation by a roll; below, a torus pierced lengthways by a channel. In the upper surface is a groove for the fastening of a cresting. The sima is backed by flying struts.

Colouring: — Strigils, white, each with a stripe alternately red and black in the middle; on roll, oblique stripes in red, black, and white; on plain fascia, maeander pattern in red, black, and white; on torus and underside, zigzag pattern in the same colours.

Height 37 cm.

Della Seta, *VG*, p. 178, No. 7226.

II: 9 — Fragments of eaves-tiles showing a zigzag pattern painted in red, black, and white and enclosed by serrated bands in the same colours. In one of the fragments is a slit for the fastening of a hanging curtain.

Revetments.

II: 10 (Pl. 35: 122) — Revetment plaques decorated with a large flower rising from a bunch of acanthus leaves set between two elongated S-spirals; this motive is continuously repeated, upright and hanging. The lower edge of the plaques is scalloped; the upper consists of a cyma decorated with a leaf-and-dart pattern and separated from the main field by a roll.

Colouring: — On flower-cup, traces of red; leaves of cyma, white, darts, yellow; background, red.

Height 44.5 cm., width 28.5 cm.

Similar plaques have also been found sporadically at Civita Castellana.

Della Seta, VG, p. 179, Nos. 7228 f., p. 186, No. 7547; Giglioli, AE, pl. CCCXXVI: 5, p. 61.

ARCHITECTURAL TERRACOTTAS FROM THE CONTRADA SASSI CADUTI.

Petersen, AA, 1902, p. 51; Mengarelli, RM, 22, 1907, pp. 296 f.; Rizzo, BC, 39, 1911, pp. 27 f., 34; Mengarelli, *ibid.*, pp. 62—67; Helbig, Führer, II, pp. 335 ff.; Della Seta, VG, pp. 166 ff.

The *Contrada Sassi Caduti* is an irregular strip of level ground situated on the left bank of the *Rio Maggiore*, at the bottom of the ravine which separates the hill of *La Vignale* from the rocky plateau called *Le Colonnelle* (see Map, p. 81). In 1894 some fragments of architectural terracottas turned up at this spot, indicating the existence of an ancient temple in the neighbourhood. Since the narrow space at the bottom of the ravine, partly encumbered with blocks fallen from the cliffs above, was considered no suitable place for a temple, the terracotta fragments were thought to have fallen from above, and the remains of the temple were sought for on the plateau of *Le Colonnelle*. Careful investigations on the plateau undertaken by Mengarelli brought to light, however, nothing but a number of chamber tombs. The exploration of the site where the terracottas were found was for some reason deferred, until in 1901 the owner of the ground undertook the excavation on his own behalf. This excavation, which was thus carried out without any regular scientific supervision, brought to light some scanty remains of walls and a great number of architectural terracottas and votive offerings.

The votive offerings found at Sassi Caduti belong chiefly to the IV—II centuries B. C. They consist of arulae and small pyramids of terracotta, and sherds of black Etrusco-Campanian vases, some of which are inscribed. Among the latter is a group of fourteen sherds bearing the same kind of inscription, in four versions (CIE, 8036—8049):

- | | | |
|-----------------|----------------|---------------------------|
| a) <i>titoi</i> | b) <i>tito</i> | c) <i>titoi : mercuri</i> |
| <i>mercuri</i> | <i>mercuri</i> | |
| <i>efiles</i> | <i>efile</i> | d) <i>mercuri</i> |

These inscriptions have been variously interpreted. Thulin, who first published them,¹ explained them as containing a dedication of a certain *Efiles* = *Epil(l)ius* to the god *Mercurius*, called here *Mercus*, with the praenomen *Titus*. To the form *Mercus*, which is otherwise unknown, Thulin compared names as *Sancus*, *Janus*, *Consus*, and for the praenomen *Titus*, which is likewise unknown for a god, he recalled the *Sodales Titii*. This interpretation was made the more likely through the presence of a statue of Mercury among the terracottas (No. II: 1), which were thus generally considered to belong to a temple dedicated to this god. Herbig, however, doubted that the words *titoi mercui* could be explained as datives of a presupposed *Titus Mercus*.² He compared *titoi* to Greek feminine personal names ending in *ωι*, *ω*, and translated the inscriptions as *Tito(i)* = *Titia Merconia*, *Epilli uxor*³; later, on account of Erman's interpretation of *efiles* = *aedilis*,⁴ he proposed the translation »*Titia Merconia, die Aedilin*».⁵

Herbig's interpretation, however, is neither very convincing from a linguistic point of view⁶ nor in regard to external circumstances. Apart from the fact that the supposition of a woman-aedilis of a temple seems very unlikely, it would be a most extraordinary chance if out of twenty inscribed sherds found at Sassi Caduti (not counting those bearing incised numerals, CIE 8056—68) no less than fourteen should preserve the names of one single woman-dedicator, even if she had the wardenship of the temple. Further, except for two sherds with the incised word *mercui*, the inscriptions are all painted in white, showing two stereotyped kinds of arrangement of the words and the same type of lettering throughout, with allowance for a certain inconsistency of spelling. This seems to suggest that the inscriptions were ready-made with the vases, for those who wanted to bring an offering to the divinity at Sassi Caduti. But if so, the inscriptions cannot contain anything but a stereotyped and impersonal dedication, and we are thus brought back to the assumption that the words *titoi mercui* really contain the name of a god. From the unquestionably phallic sense of the word *titus*⁷ the assumption of a Faliscan Mercury equivalent to the Greek ityphallic *Hermes* seems not unreasonable⁸; either this god was venerated as *Titus Mercus* = *Mercurius*, or the dedications are directed to a personified *Titus Mercui* = *Mercurii* (< *Mercuri*).⁹ The identity of this presupposed *Titus* (*Mercurii*) with the Roman *Genius* (*Iovis*, etc.) suggested by Altheim¹⁰ seems, however, not very certain.¹¹

On account of the conditions under which the excavation was carried out, our principal information concerning the finds consists only of Mengarelli's brief and summary reports cited above. No plan of the excavated area is available, and the terracottas, which were sold to a dealer in antiquities and finally acquired by the Museo di Villa Giulia, have never been published in a manner commensurate with their value.

¹ Thulin, *RM*, 22, 1907, pp. 296 ff.

² Herbig, *Glotta*, 2, 1910, p. 184; CIE 8049.

³ *Glotta*, 5, 1914, pp. 240 ff.

⁴ *Kuhns Zeitschrift*, 48, 1917, pp. 158 f.

⁵ *Glotta*, 12, 1923, p. 234.

⁶ Cf. Stolte, *Der faliskische Dialekt*, p. 51.

⁷ Cf. Schol. ad Persius, I, 19 ff.

⁸ Solmsen, *Ind. Forsch.*, 30, 1912, p. 10; cf. Preisendanz, in Roscher, *Lex.*, cc. 1032 f.

⁹ Cf. Jacobsohn, *Berl. phil. Wochenschr.*, 31, 1911, pp. 464 f.

¹⁰ Altheim, *Griech. Götter im alten Rom*, pp. 47 ff.

¹¹ Cf. Vahlert, s. v. *Mutunus Tutunus*, in Pauly-Wissowa, *RE*, XVI, cc. 982 ff.; Koch, *StE*, 8, 1934, pp. 429 f.

According to Mengarelli, the temple walls were constructed of rectangular blocks, each 0.50 m. high. Some blocks preserved on their inner side a layer of plaster; these latter were considered by Mengarelli to be of late date. The remaining pieces of walls, however, were not sufficient for a reconstruction of the original ground plan; it could not even be decided whether they belonged to one single building or to two, or more, nor whether these buildings were contemporaneous or not.

A closer study of the architectural terracottas, however, will make it very likely that in reality we have to do with more than one temple on this spot, at least in archaic times. From the technical and stylistical point of view, the terracottas may be divided into three main groups. The first of these groups, comprising the terracottas belonging to the archaic period (VI/V century B. C.), displays a very great variety of different kinds of terracotta decoration: in addition to a beautiful acroterion with two fighting warriors and other, minor fragments, there are no less than four or five different types of antefixes, two fragments of eaves-tiles with different decoration, five different series of revetment plaques, and, finally, two different types of plaques serving for the revetment of door-jambs. Now it is very unlikely, I think, that all these various types of the same species of terracotta decoration should have coexisted on one single temple which cannot have been very large, or that this single temple should have undergone, during a limited time, so many rebuildings or repairs as to explain this abundance of types. The terracottas of the first group may therefore with great probability be considered as belonging to at least two different temples, which existed contemporaneously at the Sassi Caduti in archaic times; though it would be a difficult, or rather an impossible, task to distribute the various antefixes and plaques to the different temples.

The following two groups are not so rich in types. We may therefore suppose — but of course it cannot be proved — that in later times there was only one temple at the spot. The second group comprises terracottas belonging to the Hellenistic period, mainly to the IV/III century B. C., though some pieces (II: 7—II: 10) seem to be of still later date, probably from the III/II century B. C. The terracottas of the third group are all of late date (I century B. C.).

GROUP I.

The terracottas of this group belong to the V century B. C. The figured terracottas and most of the plaques are clearly archaic, belonging to the very beginning of the century, while some plaques (I: 17—I: 19) seem to be a little later. The clay is light yellowish-grey or yellowish-red, very coarse, with particles of augite and pozzolana. There is generally no slip, or a very thin one. The colours were applied to the figures before firing and are excellently preserved. The main colours are: a white ground colour; a deep bluish black; and a deep red. More sparingly used are a light red and a light bluish tone. The group comprises acroteria, antefixes, eaves-tiles, and various kinds of revetment plaques.

Acroteria.

I: 1 (Pl. 36: 124) — Central acroterion representing two warriors in combat. The one to the left, a bearded man with long hair falling on his back, has been forced on to his left knee by his adversary, who has gone within his guard, thrusting aside his shield. He turns his face up against his conqueror, panting from agony and effort, but firmly grasping his sword. He wears a crested helmet with cheek-pieces, a short sleeved chiton, a cuirass with a double row of tabs at the waist, and thigh-pieces and greaves with raised rims and ornaments. The shield is large and round. The sword is of a peculiar form, with a short, double-edged blade bent at an obtuse angle. Between the warrior's chest and left arm is the upper part of the sheath which is executed in relief, while the rest of it is painted on the background to the left of the chest. The sheath, however, is straight, an inconsistency due to the painter's negligence. The front half of the helmet's crest and the left leg from the calf are missing.

The warrior to the right is attired in the same manner. Only the lower portion of his body, from the waist downwards, is preserved, the left leg is badly damaged, and the feet are missing.

The group is placed upon a flat plinth, which rested in the angle formed by the crossing of two broad curving stems, which probably ended upwards in volutes. Only a part of the left stem is preserved, showing a convex front surface between two flat raised ribbons, and a row of wave-pattern projections along the outer edge. These stems may be regarded as an ornamental transformation of the projecting and intercrossing roof-beams, the *cantherii*, of the primitive gable-roofed building.

The group is probably made in a mould and touched up with a tool. The figures are executed in relief, with a flat back, but there is no background, except at a few points where it is needed for reasons of stability. Between the curved stem and the left warrior's right leg is a semicircular flat band, slightly raised from the background and perforated in the middle; it is probably a pure ornament. The polychromy is highly variegated and excellently preserved.

Colouring of left warrior: — Flesh, red; hair, beard, brows, rims of eyelids, and iris, bluish black; eye-ball, white; helmet, bright red with blue cheek-pieces and a white crest edged in red, with a red maeander on the crest-holder; chiton, dark red with white borders edged in black round the sleeves, and a similar border edged with a serrated black stripe at the lower hem; cuirass, with borders and decorations in red and black: on the right shoulder-piece are four red squares, round the neck and armholes is a red maeander bordered in black, and round the waist, a band of chequers in red, black and white, with red borders; the raised lower edge is red, the tabs below are white, outlined in black, with a red stripe across them; on the lower tabs is a black stripe; thigh-pieces, pink, with borders of white tongues outlined in black, with red stripes in the middle; greaves, pink, with reddish-brown edges, the raised bands and ornaments being white outlined in red and black, with red dots or stripes on the latter; sword, blue with a white hilt; sheath, dark red bordered with white at mouth and point; shield, red with white rosettes and a white rim with a black wave pattern. The warrior to the right is similarly coloured,

except for the greaves, which are blue with raised bands in white and a white spiral on the calf, both outlined in black and red. Semicircular band, white with a red stripe in the middle, on a black background. On plinth, white maeander filled in with black above and red below. Curved stem, white with a black and a red stripe outlining the central convex part; moulded wave pattern, black with a white contour. On the flat surface of the reverse is a stylized sketch of the relief scene of the obverse, painted in black and red.

Height 68 cm., width 78 cm.

There are also several minor pieces belonging to this and, as shown by the fragments of different shields, to another similar acroterion. Besides some pieces of limbs, cuirasses, and chitons, the following fragments may be particularly described: —

a — A bent right arm coloured red, the hand of which is grasping a white sword-hilt.

b — A fragment of a helmet's crest, white with red borders and a white maeander on the holder, on a red and black ground. The bristles are marked by curved red stripes.

c — A fragment of a round shield coloured white, with a row of black leaves on a red stalk.

d — A fragment of a similar shield, decorated with a whirligig with alternating black and red wings, surrounded by a black wave-pattern, on a white ground.

e — A fragment of a round shield decorated with a pattern of squares outlined in black and red, on a white ground.

This acroterion is interesting not only as an outstanding piece of archaic art, but also for the clear idea it gives of the complete war panoply of the period. Most of the armour worn by the two warriors belongs, as is pointed out by Rizzo, to types well-known in the contemporary Hellenic world: the domed helmet with its rigid cheek-pieces (παράγναθίδες) and mighty crest; the cuirass with its broad mobile shoulder-pieces (ἐπωμίδες) and double row of leather tabs (πτέρυγες) at the waist; the greaves (κνημίδες) modelled in accordance with the musculature of the legs; and the large round shield carried by means of a band (ὄχλον) over the arm. The thigh-pieces, too, were not unknown to the Greeks, as is shown both by preserved specimens of this armour¹ and by their occurrence on black-figured Attic vases,² on Corinthian *pinakes*,³ and in other Greek works of art⁴; but owing to their awkwardness, they must early have gone out of use. The sword, on the other hand, with its double-edged, sharply bent blade, seems to be of a more peculiar type. It is not to be compared with the simple-edged, curved or crescent-shaped types of sword, such as the *machaera*, *copis*, *drepanon*, or *falx*, which are frequently met with on Greek and

¹ One specimen has been found at Olympia (*Olympia*, IV, pl. LX: 996), another is in the British Museum (*Catalogue of Bronzes*, 2868; *Guide to the exhibition illustrating Greek and Roman life*, p. 86).

² See, e. g., the Exekias amphora in the Vatican (Furtwängler-Reichhold, *GV*, pl. 131) and a calyx-krater of Exekias, published by Broneer in *Hespe-*

ria, 6: 4, 1937, pp. 469 ff., fig. 6. Cf. also Pfuhl, *MZG*, III, figs. 240, 242.

³ Furtwängler, *Berliner Vasensammlung*, Nos. 595, 796 B; *AD*, I: 7, 15.

⁴ See, e. g., an archaic bronze statuette from the temple of Apollo Corynthus in Messenia, published in *Deltion*, 2, 1916, pp. 106 ff., pl. A.

Etruscan representations.¹ It has a parallel, however, in a two-edged, bent sword found at Telamon²; and a bronze statuette from Apiro seems to carry a similar sword or dagger.³

Petersen, AA, 1902, p. 51; Savignoni, RM, 21, 1906, p. 77, note 1; Hauser, ÖJ, 9, 1906, p. 116; Deonna, STC, p. 92, p. 137, note 1; Rizzo, BC, 38, 1910, pl. XIII, *ibid.*, 39, 1911, pp. 27 ff.; Mengarelli, *ibid.*, p. 64; Della Seta, RAF, p. 173, fig. 129; Helbig, Führer, II, p. 336, No. 1779 a; Strong, JRS, 4, 1914, p. 173, fig. 21, p. 174; Taylor, *ibid.*, p. 182; Della Seta, VG, p. 168, No. 12463, pl. XXXIV; Van Buren, FTR, pp. 41 f. (Akroteria, Type V: i), pl. XVIII: 3, pl. XIX: 1—2; Della Seta, IA, p. 252, fig. 270; Ducati, EA, I, pl. IX: 18, II, p. 72; *id.*, AC, fig. 279; *id.*, SAE, pp. 246 f., fig. 258; Ducati-Giglioli, AE, p. 23, fig. 14; Strong, AAR, I, p. 116, fig. 128; Solari, VPE, fig. 21; Giglioli, AE, pl. CLXII, p. 31.

I: 2 (Pl. 37: 125) — Lateral acroterion representing a bird or harpy. Only the lower part of the hollow body is preserved, attached to a volute which is pierced in the centre. The surface of the body is plain, except for two rows of wing-feathers which are rendered plastically.

Colouring: — The feathers of the breast and of the hind portion of the body are rendered by scale-pattern, painted on a white ground, each feather being outlined in black, with a red dot in the middle. The wing-feathers are outlined alternately in black with a red quill, and in red with a black quill. The edges of the volute are outlined in red and black, with a red line in the middle of the front surface.

Length 21 cm.

Helbig, Führer, II, p. 337, No. 1779 d; Della Seta, VG, p. 169, No. 12466; Van Buren, FTR, p. 38 (Akroteria, Type I: xi), pl. XVII: 1.

Antefixes.

I: 3 — Numerous fragments of antefixes representing pairs of silen and maenads. In most cases the silen is rapidly drawing the maenad to the right. They seem to be engaged in some feast or offering, as most of them carry utensils such as wine-skins, bowls etc. The heads as well as the bodies of the figures are made in moulds and afterwards touched up with a tool; the silen's beards and the hair of the maenads are modelled separately by hand and display individual varieties. The backs of the figures are hollow. In the crown of every head is a hole for the insertion of a *meniscus*.

a (Pls. 37: 126, 38: 127) — Left half of a group of a silen and a maenad. The silen lays his right hand upon the maenad's right shoulder, and draws her towards the right; she follows with vigorous strides turning her head backwards. Of the silen, only his right hand on the maenad's shoulder is preserved. The maenad's left arm and left leg are missing. She wears a long chiton and has a cape over her right shoulder. Her face is oval, with a strong rounded chin, full, slightly pouting lips, and almond-shaped eyes between thick, raised eyelids. The hair is parted and combed back, hanging, on either side, in clusters of locks, which cover the ears and a good deal of the cheeks. On the head is a concave diadem. In her right hand the maenad carries a shallow dish suspended from the handle. Beneath her right foot is a piece of the flat plinth. Height 51 cm.

¹ Cf. Daremberg-Saglio, *Dictionnaire*, I: 2, pp. 1498 f., III: 2, p. 1460.

² Milani, *StM*, I, p. 136, fig. 28.

³ Giglioli, *AE*, pl. CXXIII: 1.

b — Chest and right arm and shoulder of a maenad, represented in the same attitude as the previous one, and presumably from the same mould. The hand holds a lily flower. On the shoulder is the hand of the silen. Height 13 cm.

c (Pl. 37: 126) — Fragment of a silen. He bends forwards or hastens to the left carrying a full wine-skin in his arms. Only part of the chest, the left arm, the right hand, and the wine-skin are preserved. Height 18 cm.

d (Pl. 37: 126) — Fragment of a maenad hastening to the right. She is attired in the same manner as the previous figures, and carries a bowl in her right hand. The head, the left arm, and the feet are missing. The silen, now completely missing, dragged a wild boar by its hind legs. The bristling mane of the boar shows the depression in the small of the back characteristic of this animal as represented in archaic Ionic art. Height 34 cm.

e (Pl. 38: 127) — A silen's head, with a broad snub nose, widely opened eyes under arched brows, and a bald, wrinkled forehead crowned with a wreath of ivy-leaves. The beard and moustache are rendered in shaggy hanging tufts worked with a tool. The equine ears are set very high up and pricked. The mouth is half-open, showing the teeth. These features give to the face an expression of alert curiosity coupled with bestial desire. Height 13 cm.

f (Pl. 38: 127) — Fragmentary head of a silen. A close observation of the details of the face and the ivy-wreath will show that this head is made in the same mould as the previous one; the mouth, however, is closed and the beard and moustache, worked with a tool, are rendered differently.

g (Pl. 38: 128) — Head of a maenad made in the same mould as that of the figure I: 3 a. The hair is rendered as a fringe of crisp vertical strands surmounted by the diadem. Height 11 cm.

h (Pl. 38: 128) — Head of a maenad similar to the preceding. The hair is parted and rendered as a plain mass. Height 10.5 cm.

i (Pl. 38: 128) — Head of a maenad, from the same mould as the preceding ones. The hair is parted and rendered as a wavy mass, on which the strands are marked by incised undulating lines. Height 10 cm.

k (Pl. 38: 128) — Head of Athena. The hair is dressed in vertical wavy strands. The helmet is very much damaged; on the right side, however, are traces of the raised cheek-piece, and at the back traces of the crest and neck-piece. In the right ear is a small ear-ring. The left side of the head is unfinished. Height 10.5 cm.

l — Thigh of a maenad to the right; she carries a large wreath.

m — Left leg of a silen, preserved from the groin, including the pudenda, to below the calf, with a lion's paw hanging from above. Height 16.5 cm.

A small fragment of a silen's left thigh, with scrotum, seems to come from the same mould.

n — Three arms and a hand of maenads.

o — Left hand of a silen carrying a wine-skin, which is suspended from a leather-loop round his wrist.

p — Fragment of a wine-skin.

q — Five fragments of figures of maenads, with traces of drapery.

Colouring: — Flesh of silens, dark red; ivy-wreaths, brows, eyelids, irises, beards, and moustaches, bluish black; eye-balls and teeth, white. Flesh of maenads, white; brows, eyelids, and irises, bluish black; hair, reddish brown; diadems, white with red cross-stripes; chitons of maenads Nos. I: 3 a) and l), red with maeander and serrated borders in white and black; chitons of maenads Nos. I: b) and c), white with borders of red and black stripes; necklaces of red stripes. Boar, bluish black with red mane edged in black. On base of No. I: 3 a), white maeander with white squares in the spaces, which are red above and black below.

Graillot, MAH, 16, 1896, p. 147; Mengarelli, BC, 39, 1911, p. 65, Nos. 3 and 4; Helbig, Führer, II, p. 337, No. 1779 e—g; Della Seta, VG, p. 170, Nos. 12468 ff., 12521, pl. XXXV; Van Buren, FTR, pp. 25 f. (Antefixae, Div. V, Type II), pl. XV: 3; Della Seta, IA, pp. 252 f., fig. 271; Heurgon, MAH, 46, 1929, pp. 106 ff.; Giglioli, AE, pl. CLXXXII: 3, p. 34, pl. CLXXXVI: 4, p. 35.

I: 4 — Fragments of antefixes showing silens and maenads, rubbed and damaged, and of much poorer workmanship than the previous ones.

a — Fragment of a silen leaning to the right, his left hand set against his knee. In front of his breast is a maenad's left forearm and hand holding *κρόταλα*. The silen is nude; his head save for the end of the beard, his right arm, except for four fingers at the hip, and the legs from the knees downwards, are missing. The back is hollow, with a fragment of a flying strut. The piece strongly reminds one of a similar group from Satricum (No. II: 14 e).

Colouring: — Flesh of silen, red; beard, black.

Height 30 cm.

Helbig, Führer, II, p. 337, No. 1779 b; Heurgon, MAH, 46, 1929, p. 111, note 2.

b — Head, chest, and left arm of a silen in front view, with a drinking-horn in his left hand. The fragment reminds one of the antefix I: 1 from the Smaller Temple of Vignale. Flesh of silen, red.

Height 19 cm. No. 12467.

c — Upper part of a silen with a chlamys round his neck. The head is turned and bent towards the right shoulder; the left arm, whose hand is missing, is raised and bent at the elbow; the right hung straight down.

Height 18 cm. No. 14195.

I: 5 — Two fragments of an antefix showing a silen's mask. The entire central part of the face is missing. The larger fragment comprises the left half of the beard and of the moustache, including a part of the nose and of the left cheek. The smaller fragment shows a piece of the hair, with a wreath of rosettes and ivy-leaves. The beard and the hair are rendered in plain masses; the mouche is in relief, radiating outwards; the moustache consists of two separate waving strands with curling ends. On the left side of the beard is a trace of curling locks. At the back of the smaller fragment is a piece of a broken strut.

Colouring: — Flesh, white; hair, black; beard, brownish black with wavy radiating stripes and small crescent-shaped dots painted in white to represent the strands and locks of the beard; moustache and mouche, yellow; rosette, reddish brown; leaf of wreath, grey.

Height of larger fragment 19 cm.

Helbig, Führer, II, p. 337, No. 1779 c; Della Seta, VG, p. 169, No. 12495; Van Buren, p. 9 (*Antefixae*, Div. II, Type I), pl. III: 2.

I: 6 — Upper part of a silen's mask. On the head is a wreath of six large five-petalled rosettes. The antefix is of the same type as those of No. I: 3 from the Larger Temple of Vignale. On face, traces of red. Width 12.5 cm.

I: 7 — Small fragment showing a semicircular row of flat discs, from an antefix of the type No. I: 4 from the Larger Temple of Vignale. No traces of colouring.

I: 8 — Antefix showing a maenad's head crowned with a diadem and a wreath of eight large circular rosettes. The hair is parted and hangs down on either side of the neck in wavy locks. At the back is a piece of a cover-tile. The antefix is probably a later substitute, on account of its coarse workmanship.

Colouring: — Flesh, white; hair, red; round the neck is a painted string of red and yellow pearls.

Height 16 cm.

I: 9 — Fragment of an antefix with the head of Juno Sospita. Only part of the flat base, the neck, and four straight strands of hair hanging down on the left side of the neck, are preserved. The crest of the helmet that hung down beside these strands is broken.

Colouring: — Strands of hair, black; round neck, red stripe; on base, red maeander. Height 12 cm. No. 12496.

Raking cornice.

I: 10 (Pls. 39: 130, E: 1) — Terminal tiles which formed the sima of a pediment. The sima consists of three elements: above, a series of convex strigils curved outwards at the

top; in the middle, a plain fascia separated from the strigils by a roll; below, a thick solid torus. The sima was backed by heavy flying struts, two on each tile, and was held in a firm position by a projecting edge running along one of its vertical sides, overlapping the bevelled edge of the adjoining piece at the back. On the upper plain surface of the sima are holes for metal cramps, which fastened the open-work cresting; these holes are bored in pairs obliquely in diverging directions, three such pairs on every piece of the sima.

Colouring: — Vertical surface above strigils, black; strigils, white with broad tongues alternately black, white, and red; on roll, oblique stripes; on plain fascia, maeander pattern; and on torus, zigzag pattern, all in the same colours. The different patterns are first traced with a pointed tool and then filled in with colours; the zigzag pattern of the torus is painted only with the help of horizontal parallel lines, with notches marking the points of the zigzags. The pattern of three of the tiles runs in an opposite direction to that of the others, which shows that the tiles belong to different slopes of the pediment.

Height of sima 34 cm.; visible width 54 cm.; overlap on next tile 4 cm.; width of tile 49 cm.

Mengarelli, BC, 39, 1911, p. 64, No. 1; Helbig, Führer, II, p. 338, No. 1779 h; Della Seta, VG, p. 169, Nos. 12428 f.; id., IA, p. 206, fig. 210 B; Ducati-Giglioli, AE, p. 121, fig. 13 b; Giglioli, AE, pl. CLXXI: 2, p. 32.

I: 11 (Pl. 39: 129) — Open-work cresting, consisting of a system of circles and half-circles formed by fluted ribbons and surmounted by a row of five-petalled palmettes. On the top of each palmette is a small hole for a meniscus. The lower edge is plain with single holes for metal cramps, corresponding to those in the upper surface of the sima.

Colouring: — Circles and semicircles, white with black and red borders; palmettes, white with tongues alternately black and red; relief ground, black.

Height 24 cm., thickness 3 cm. The condition of the fragments does not allow us to establish the original length of each section of the cresting.

Mengarelli, BC, 39, 1911, p. 64, No. 2; Helbig, Führer, II, p. 338, No. 1779 h; Della Seta, VG, p. 169, No. 12431; id., IA, p. 206, fig. 210 A; Giglioli, AE, pl. CLXXI: 1, p. 32.

Eaves-tiles and curtain.

I: 12 — Fragment of an eaves-tile decorated with a zigzag pattern in red, white, and black, between black and red stripes. The pattern is drawn with a pointed tool.

Dimensions: 38 × 40 cm., thickness 3 cm.; height of raised edge of tile 7 cm.; width of painted border 23 cm.

Mengarelli, BC, 39, 1911, p. 65, No. 5; Helbig, Führer, II, p. 338, No. 1779 h; Della Seta, VG, p. 171, No. 12432.

I: 13 (Pl. 40: 133) — Fragments of eaves-tiles decorated with maeanders and serrate and plain stripes, painted in red and black on a white ground. The pattern is drawn with a pointed tool. Near the lower edge of the tile is a slit for the fastening of a hanging curtain (cf. following No.).

Dim.: 21 × 15 cm., thickness 4.5 cm.

Mengarelli, BC, 39, 1911, p. 65, No. 5; Helbig, Führer, II, p. 338, No. 1779 h; Della Seta, VG, p. 171, No. 14918.

I: 14 (Pl. 40: 131) — Fragments of a terracotta curtain, which hung from the eaves-tiles. The curtain has a relief decoration composed of alternate upright lotus-flowers and hanging palmettes, united by S-spirals. Along the upper surface of the curtain runs a narrow groove, in whose bottom are single holes, some retaining the cast of lead which fastened the curtain to the eaves-tiles.

Colouring: — Lotus-flowers, white with red stripes and dots, on a black ground; palmettes, white with alternate red and black tongues on the petals, on a red ground; spirals white.

Height 9.5 cm.

Mengarelli, BC, 39, 1911, p. 65, No. 6; Della Seta, VG, p. 169, No. 12435; id., IA, p. 206, fig. 210 c; Ducati, SAE, p. 98, pl. 27, fig. 90; Giglioli, AE, pl. CLXX: 2 a, p. 32.

Revetments.

I: 15 (Pl. 41: 135) — Revetment plaques. Each plaque consists of three elements: above, a series of short concave strigils curved outwards at the top; in the middle, a plain fascia between two rolls; below, a fascia decorated with a relief pattern composed of seven-petalled palmettes and long buds, hanging under a row of arched fillets ending in volutes, between which are erect lotus-flowers. The palmette petals have cordoned edges; in the spandrels between the arches are pointed leaves. The lower edge of the plaque follows the outline of the palmettes and the buds. The plaque reproduced here still preserves two of the nails with which it was fastened to the woodwork.

Colouring: — Strigils, white with black edges and central stripes alternately red and black; rolls, white with oblique stripes in red and black; on plain fascia, maeander pattern in red, black, and white; arches and volutes, white, the latter with a red central point; lotus-flowers, white with red tongues; buds, white, the petals outlined in red and black alternately; petals of palmettes, white, bordered alternately in red and black, with white cordons; pointed leaves, white; relief ground above arches, red, below, black.

Height 35.5 cm.; length 63.5 cm.

Mengarelli, BC, 39, 1911, p. 65, No. 7; Helbig, Führer, II, p. 338, No. 1779 h; Della Seta, VG, pp. 170 f., No. 12425, pl. XXXVI; id., IA, p. 207, fig. 211 A; Ducati, SAE, p. 99, pl. 27, fig. 92; Giglioli, in AAD, I, fig. on p. 6; id., AE, pl. CLXVIII: 2, p. 32.

I: 16 (Pl. 41: 136) — Fragments of revetment plaques, decorated with an intricate pattern of palmettes, egg-shaped buds, lotuses growing out into spirals, arches, and four-petalled rosettes. At the upper edge is a roll; at the lower, a serrated border.

Colouring: — On roll, oblique stripes in red, white, and black; arches, black; spirals, red; buds and lotuses, black and white; petals of palmettes, alternately red and black; four-petalled rosettes, red with black centre; serrated border, red; relief ground, white.

Height 26 cm.

Della Seta, VG, p. 171, No. 12419.

I: 17 (Pl. 42: 137—138) — Fragments of revetment plaques. Each plaque consists of three elements: above, a series of convex strigils with sharp, raised edges; in the middle,

a broad plain fascia between two rolls; below, a fascia with a relief pattern composed of circles of narrow raised bands and beads, below which hang palmettes alternating with buds.

Colouring: — Strigils, alternately red and black, with black edges and white central stripes; on rolls, oblique stripes in red, white, and black; on plain fascia, maeander-pattern with four-pointed stars in squares, drawn with a pointed tool and painted in red and black on a white ground; bands and beads composing circles, white on red or black ground; palmette-petals, white with red dots at base; buds, white with red dots and borders; relief ground, black. One of the fragments carries on the plain upper surface a number ($\left(\begin{smallmatrix} | & | & | \\ \hline + \end{smallmatrix} \right)$) painted in black, which indicates the place that this plaque occupied in the row of similar plaques.

Height 42.5 cm., length 45.5 cm.

Della Seta, VG, p. 171, No. 12420.

I: 18 (Pl. 42: 139—140) — Revetment plaques. Each plaque consists of three elements: above, a series of concave strigils turned outwards at the top; in the middle, a plain fascia between two rolls; below, a fascia decorated with a relief pattern composed of erect lotus-flowers, arched over by round fillets ending in volutes linked in pairs, from which hang nine-petalled palmettes. The palmette petals are alternately convex and rounded, and concave and three-pointed; both types of petals have raised borders and a round bead at the top. The lower edge of the plaques follows the outline of the palmettes. To the left the decoration terminates with a large campanulate flower-cup, placed horizontally between two large volutes, with traces of flowers and foliage above, in high relief.

Colouring: — Strigils, white with alternately red and black central stripes and black edges; on rolls, oblique stripes in red, white, and black; on plain fascia, maeander pattern in the same colours; arches and volutes, white with a black mid-stripe; lotus-flowers, white with red tongues on petals and pistils; rounded petals of palmettes, white with red borders; three-pointed petals, black with white borders; beads, white; relief ground above arches, red; below, black, except round the volutes, where it is red; large flower-cup, red; large volutes, white with red borders; relief ground, black.

Height 47 cm.

Mengarelli, BC, 39, 1911, p. 65, No. 7; Helbig, Führer, II, p. 338, No. 1779 h; Della Seta, VG, p. 168, No. 12423; Giglioli, in AAD, I, fig. on p. 6; id., AE, pl. CLXVIII: 1, p. 32.

I: 19 (Pl. 43: 141) — Revetment plaques, composed of three elements: above, a series of concave strigils turned outwards at the top; in the middle, a plain fascia between two rolls; below, a fascia decorated with a relief pattern composed of an upper row of palmettes and branching S-scrolls, with roses and hanging campanulate flowers, and a lower row of hanging palmettes and lotus-flowers. The petals of the palmettes of the upper row are curved inwards, those of the lower ones outwards. The lower edge of the plaque is scalloped.

Colouring: — Strigils, white with central stripes alternately red and black, and black edges; on rolls, oblique stripes of black, white, and red, running in opposite directions;

on plain fascia, maeander pattern in red, black, and white; lotus-flowers, petals of palmettes, scrolls, and campanulate flowers, white; roses and bases of palmettes, red; relief-ground, black, except between the scrolls and the lotus petals, where it is red. Each plaque carries on its flat upper surface a number painted in black, indicating the place occupied by it in the row of similar plaques; the numbers of the three plaques preserved are: +++ ||||, +++ √|||, and +++ +.

Height 42.5 cm., width 42.8 cm.

Helbig, *Führer*, II, p. 338, No. 1779 h; Della Seta, *VG*, pp. 171 f., No. 12421, pl. XXXVI; Ducati, *SAE*, p. 99, pl. 27, fig. 91; Giglioli, in *AAD*, I, fig. on p. 8; id., *AE*, pl. CCCXXXIII: 3, p. 63.

I: 20 (Pl. 40: 132) — Fragment of a revetment plaque, probably from a door-jamb. The plaque is decorated with a relief pattern composed of a zigzag row of S-spirals, from the meeting-points of which five-petalled palmettes grow out, turned alternately right and left, and enclosed by a fluted serpentine band. To the right is a flat raised border. At the top the plaque is cut obliquely, showing part of a convex band with raised borders, which takes the place of the fifth petal of the uppermost palmette; this indicates that the pattern changed to another, which decorated the door-lintel. The plaque tapers upwards.

Colouring: — Serpentine band, white with red and black edges; spirals, white with red borders and black dots in the centre of the volutes; petals of palmettes, white outlined in black and red alternately and with white raised borders; relief ground, black; on flat border, maeander pattern in red, black, and white.

Width at bottom 20 cm., at top 19 cm.; height of fragment 52 cm.

Della Seta, *VG*, p. 169, No. 12416; id., *IA*, p. 207, fig. 211 B; Ducati-Giglioli, *AE*, p. 121, fig. 13 a; Giglioli, in *AAD*, I, fig. on p. 11; id., *AE*, pl. CLXXI: 3, p. 32.

I: 21 (Pl. 40: 134) — Fragments of revetment plaques, probably from a door-jamb. The plaques are decorated with thick, coupled S-spirals and bladder-shaped leaves. Between the spirals are pointed leaves. To the right is a flat raised border.

Colouring: — Spirals, white; bladder-leaves, white with red tongues; pointed leaves, red with white borders; relief ground, black; on flat border, chevron pattern in red, black, and white.

Width 20.5 cm.

Della Seta, *VG*, p. 171, No. 12418; Giglioli, *AAD*, I, fig. on p. 16; id., *AE*, pl. CLXX: 2 b, p. 32.

GROUP II.

This group comprises a number of figured terracottas: a fine, though fragmentary statue of Mercury, a piece of a revetment plaque with figures in high relief, and a number of antefixes. The date of these terracottas is no doubt the late IV or early III century B. C. The clay is similar to that of the previous group, though perhaps a little better purified. The colours are applied to the clay before firing. They are the same as those of the previous group, except that a light blue and yellow are added.

II: 1 (Pl. 44: 143) — Lower portion of a statue of Mercury, which perhaps served as an acroterion. The preserved portion comprises only the legs, from the groin to the ankles, and a piece of drapery hanging along the left side. The figure rests on the right leg, the left is slightly bent and advanced. The legs are modelled all in the round and applied to a heavy tree-trunk at the back. The musculature is perfectly rendered and of great beauty. A faint edge marks the place of the scrotum which is now broken away. The feet are missing, but at the ankles are remains of the wings that characterize the messenger of the gods. In the background between the legs is a circular nail-hole, and between the feet are traces of another.

Colouring: — Flesh, dark red; wings, white; drapery, white with a dark crimson border; tree-trunk, white; background between legs, black.

Height 61 cm.

Beside this statue are preserved some minor fragments: two arms and the lower hem of a chiton, painted red with a serrated red border on a white ground, between black stripes.

Petersen, AA, 1902, p. 51; Deonna, STC, p. 137, note 1; Mengarelli, BC, 39, 1911, p. 66, No. 1; Helbig, Führer, II, p. 338, No. 1779 i; Herbig, Glotta, 1914, pp. 241 f.; Strong, JRS, 4, 1914, p. 175; Della Seta, VG, p. 172, No. 12525; id., IA, p. 258; Giglioli, AE, pl. CCCXXIX: 1, p. 62.

II: 2 (Pl. 44: 144) — Fragment of a relief plaque with remains of a male and a female figure in rapid motion towards the right. Of the male figure, which is nude, are preserved the belly, the left leg, except for the knee and two toes, and the right foot, which projects over the edge of the plinth; the genital organs are broken. Of the female figure only the nude legs from below the knees are preserved; the toes of the right foot are broken. She was dressed in a short chiton, the lower border of which is painted on the relief-ground between the legs. The plaque is bordered below by a plinth on which the figures rest, and along its left side is a raised frame decreasing in height upwards. To the right the plaque is cut off along a curved slanting line, which seems to indicate that the scene continued on an adjoining plaque. In addition to this fragment there are preserved some minor pieces — a hand grasping a spear, part of a thunderbolt, and fragments of legs with greaves — which probably formed part of this relief. Several nail-holes indicate that the plaque was fastened to wood-work.

Colouring: — Flesh of male figure, red; of female figure, white; the painted border of the chiton consists of a maeander pattern in red and white, below which is a black stripe; relief-ground, bluish black; on the plinth is a maeander pattern in red, black, and white.

Height as preserved 51 cm., width 54 cm.

Mengarelli, BC, 39, 1911, p. 66, No. 3; Helbig, Führer, II, p. 338, No. 1779 k; Della Seta, VG, p. 173, No. 12514.

Antefixes.

II: 3 — Fragment of an antefix, showing the lower portions of two figures standing upright on a projecting plinth. The one to the left is a nude male figure; that to the right

is a woman in a long chiton, himation and boots. At the back of the antefix is a piece of a cover-tile.

Colouring: — Flesh of male figure, red; chiton of female figure, red with a white border; mantle, white with a border of red rays pointing upwards; boots, light red with black laces; relief-ground, bluish black; on plinth, white maeander filled in with black above and red below.

Height as preserved 21 cm., width 21.5 cm.

Mengarelli, BC, 39, 1911, p. 66, No. 5; Helbig, Führer, II, p. 339, No. 1779 m; Della Seta, VG, p. 173, No. 12507.

II: 4 — Fragment of a similar antefix showing the thighs and buttocks of a nude male figure turned to the right. To the left are remains of a hand resting on a vertical staff. Flesh, red; relief-ground, black. Dimensions 17 × 13 cm.

II: 5 (Pl. 44: 145) — Antefixes with the head of a silen wearing a lion's hide. The silen has oblique arched brows, a broad snub nose, and full lips. The hair, beard, and moustache are rendered in numerous spiral or corkscrew locks. The equine ears are set high and slightly curved. Below each ear is a flower-cup. The crown is covered with the skin of a lion's head, and its paws are tied round the neck, showing on either side of the beard. The head is encircled by a concave shell, decorated with palmettes and lotuses rising from S-spirals. The base is flat with a narrow roll-moulding at the lower edge. The back is slightly hollowed and has a flying strut. Identical specimens were found at the Smaller Temple of Vignale (No. II: 4) and at Lo Scasato (III: 3).

Colouring: — Flesh, light red; beard, dark red or blue; lion's mask probably bright blue; lion's paws, white and blue; palmettes, lotuses, and spirals, white on a red ground; on base, crenellated band in white and red.

Height of specimen reproduced 19 cm.

A specimen of a similar antefix is in the American Academy at Rome (No. 150); its shell is broken, the lion's hide is yellowish-brown.

Mengarelli, BC, 39, 1911, p. 66, No. 7; Helbig, Führer, II, p. 339, No. 1779 e; Della Seta, VG, p. 173, No. 12502.

II: 6 — Antefixes with a maenad's head, forming the counterparts of the previous ones. The maenad has an oval face with regular features; the hair is parted and waved back. On the head is a many-pointed diadem and a veil, which hangs down on either side of the neck. Round the neck is a string of pearls, and in the ears are heart-shaped pendants. Shell and base as those of the previous No. Antefixes of the same type were found at the Smaller Temple of Vignale (II: 6) and at Lo Scasato (III: 4).

Colouring: — Flesh, rose; diadem, dark red; pearl-string, yellow.

Mengarelli, BC, 39, 1911, p. 66, No. 7; Helbig, Führer, II, p. 339, No. 1779 l; Della Seta, VG, p. 173, No. 12502.

GROUP III.

The terracottas of this group range in date from the late III to the late I centuries B. C., and are thus assignable to the last phase of the temple. They consist of terminal and other tiles, crestings, antefixes, and various revetment plaques, all showing that abundance of elegant and effeminate ornament which is characteristic of the later terracottas. Some of them belong to the so-called Campana type.

III: 1 (Pl. 45: 147) — Fragment of a revetment plaque, decorated with a high relief representing a nude female figure, probably a Nereid, riding on a sea-horse towards the right. The edges of the plaque are intact below and above.

Some minor fragments belonging to similar representations are preserved: a piece of another sea-horse turned to the left, with leg of rider; a small head; a piece of a wing; and another of a mane.

Colouring: — On figure, faint traces of light red; on background plaque, traces of black. Length 37 cm., height of plaque 25.5 cm.

Helbig, *Führer*, II, p. 339, No. 1779 n; Della Seta, *VG*, p. 174, No. 12456.

III: 2 (Pl. 43: 142) — Revetment plaques showing a decoration in relief, which reproduces that of the plaques No. I: 19, though in a richer and more elaborate form. Each plaque consists of three elements: above, a curved fascia or cyma, decorated with small female heads, encircled by raised bands and alternating with palmettes; in the middle, a maeander pattern in relief, similar to the painted one of the plaques No. I: 19, between two rolls; below, a relief pattern identical with that of No. I: 19. The lower edge of the plaques is scalloped and decorated with a row of rosettes below a series of beads.

Colouring: — Background of cyma, red and blue; palmettes, bright blue; lotus-flowers and scrolls, white; roses, red; relief-ground, black; rosettes, alternately bright blue and white, on a red ground.

Height 43 cm., width 37 cm.

Mengarelli, *BC*, 39, 1911, p. 67, No. 1 c; Helbig, *Führer*, II, p. 339, No. 1779 p; Della Seta, *VG*, p. 174, No. 12446; Ducati-Giglioli, *AE*, p. 128, fig. 20; Giglioli, *AAD*, I, fig. on p. 9; id., *AE*, pl. CCCXXXIII: 4, p. 63.

III: 3 (Pl. 45: 146) — Revetment plaques for the covering of the jambs and lintel of a door. The relief decoration of these plaques is apparently an imitation of a metal revetment, the elements of which had also a structural function: it consists of a series of ornaments composed of two crossing bars, with round nail-heads at their ends and a star-shaped plate at the point of intersection. Between these ornaments are shallow discs fixed with a nail in the centre. At the corner is a single bar with two addorsed palmettes. The outer edge is scalloped and decorated with a bead-and-reel moulding and a flat ribbon; the inner border consists of a moulding between two flat ribbons. Almost every plaque has a number scratched or painted on its back. At the corner are remains of two of the ancient nails that fastened the plaques to the wood-work.

Colouring: — Bars, white with a narrow central stripe in red; stars and shallow discs, alternately bright blue and yellow; ribbons, red or white with a black stripe in the middle;

moulding between ribbons, blue; the relief ground is painted in fields alternately blue and red bordered by the bars.

Dimensions of rectangular plaques: height 14 cm., width 18.5 cm.

Mengarelli, *BC*, 39, 1911, p. 67, No. 2; Helbig, *Führer*, II, p. 339, No. 1779 q; Della Seta, *VG*, pp. 174 f., No. 12437, pl. XXXVII; id., *IA*, p. 211, fig. 215; Ducati, *SAE*, p. 390, fig. 444; Giglioli, *AE*, pl. CCCLXXXV: 1, p. 71.

III: 4 — Three plaques of the so-called Campana type, showing a winged youth playing on a double flute. He wears a loin-cloth, and stands on the scrolls of a plant, which grows out of a sort of candelabrum before him, and fills the space behind him. Above is an Ionic egg-moulding; below, a cut-out border of palmettes hanging from S-spirals and framed by the petals of hanging lotus-flowers. No traces of colouring. Height 37.5 cm., width 28 cm.

Mengarelli, *BC*, 39, 1911, p. 67, No. 1 a; v. Rohden-Winnefeld, *ART*, pp. 198 f., p. 200; Helbig, *Führer*, II, p. 339, No. 1779 r; Della Seta, *VG*, p. 175, No. 12443.

III: 5 — Fragments of a plaque of the same type and size as the previous, with a girl playing on a cithara.

Mengarelli, *BC*, 39, 1911, p. 67, No. 1 b; v. Rohden-Winnefeld, *ART*, pp. 198 f.; Helbig, *Führer*, II, p. 339, No. 1779 r; Della Seta, *VG*, p. 175, No. 12445.

III: 6 — Fragments of Campana plaques showing the common motive of a Victory slaying a bull.

v. Rohden-Winnefeld, *ART*, pp. 83 ff.; Helbig, *Führer*, II, p. 339, No. 1779 r; Della Seta, *VG*, p. 175, No. 12447.

III: 7 — Fragments of a sima of usual type, with concave strigils, plain fascia, and torus. Along the upper flat surface is a groove for the insertion of a cresting. At the back are two flying struts. The sima is pierced with seven circular or square nail-holes, four of which are placed along two parallel oblique lines; these lines probably were perpendicular when the tile was tilted on the slope of the pediment. If this be right, the slope would be some 25°. The purpose of these holes is, however, obscure; perhaps they served for the fastening of a cresting or acroterion?

Colouring: — Strigils, alternately red, bluish green, and yellow.

Height 37.5 cm., width 71 cm.

Della Seta, *VG*, p. 176, No. 12438.

III: 8 — Fragment of a cresting showing the head of Medusa with ruffled hair framed by an arched fluted ribbon; to the right is a trace of a similar arch. Above is a perforated frieze of volutes carrying palmettes; below is a fragment of a moulding. In the spandrels between the arches are lotus-buds. No traces of colouring. Height 27.5 cm., width 24.3 cm.

Della Seta, *VG*, p. 176, No. 12441 (wrongly described as a revetment plaque); cf. v. Rohden-Winnefeld, *ART*, p. 184, p. 274, pl. LXIX.

III: 9 — Plaques forming a cresting, which surmounted the sima of the pediment. The decoration consists of a gorgon's head encircled by snakes, and of a monstrous bearded head surrounded by palmettes. The heads are framed by the volutes of a fluted S-spiral. In the interstices between the volutes are palmettes and flowers. Above is a cut-out border with vine-scrolls and palmettes; below is a triple moulding and a tenon for the insertion of the cresting into the groove of a sima. No traces of colouring.

Height 36.5 cm., length of plaques 45 cm.

Reinach, BMM, 1913, p. 63, note 2; Della Seta, VG, p. 176, No. 12439 (wrongly described as a revetment plaque); cf. v. Rohden-Winnefeld, ART, p. 183, p. 260, pl. XLIII.

III: 10 (Pl. 45: 148) — Antefix showing a Nereid floating above the waves at the side of a sea-monster. She is nude, her hair and mantle are flying, her left arm is thrown round the neck of the monster. This is of the usual type, with a crocodile's head and a winding finny tail. The waves are rendered as scrolls. The base is flat. At the back of the antefix is a cover-tile with a flying strut.

Colouring: — Nereid, white; mantle, red; sea-monster and waves, blue; base, white with a red stripe above.

Height 36.5 cm., width 26 cm.

Helbig, Führer, II, p. 339, No. 1779 o; Della Seta, VG, p. 174, No. 12513.

III: 11 — Four antefixes with gorgons' heads of slightly varying size, surmounted by palmettes. Cover-tiles with attached buttresses. No traces of colouring. Height 22 cm.

Della Seta, VG, p. 175, No. 12509.

III: 12 — Two antefixes with palmettes of coarse workmanship.

Della Seta, VG, p. 176, No. 12510.

III: 13 — Curved tiles bearing the manufacturer's mark IAE impressed at their lower end. Length 60 cm., width at upper end 14 cm., at lower end 18 cm.

Della Seta, VG, p. 176, No. 12436.

III: 14 — Small fragment of a column base, similar to the type No. *g* from Lo Scasato.

TEMPLES IN CONTRADA LO SCASATO.

Pasqui, NS, 1887, pp. 137—139; Cozza, NS, 1888, pp. 414—433; AJA, 2, 1887, p. 464; *ibid.* 3, 1888, p. 503; Dennis, BASR, 1888—89, pp. 155 f., pp. 167 f.; Brizio, NA, dicembre 1889, pp. 442 f.; Barnabei, NS, 1895, p. 432, pp. 434 f.; Barnabei-Cozza, NS, 1896, p. 41; Graillot, MAH, 16, 1896, p. 138, note 2, p. 140, note 1, p. 147, note 5, p. 156, note 1, p. 162; Savignoni-Mengarelli, NS, 1901, p. 541; Pasqui, NS, 1903, pp. 453—459; Delbrück, TFH, p. 30, 37, 48, *id.*, CS, p. 19; Borrmann, GB, pp. 186 f.; *id.*, KB, pp. 44 f.; Durm, BER, p. 73, pl. to p. 75, pp. 76 ff., p. 91; Deonna, RA, 4. Ser., 8, 1906, II, pp. 405 f.; *id.*, STC, pp. 113—133; Fenger, TEL, pp. 11—17; Rizzo, BC, 39, 1911, pp. 55 f.; Helbig, Führer, II, pp. 342 ff.; Taylor-Bradshaw, BSR, 8, 1916, p. 1—34; Della Seta, VG, pp. 188—200; *id.*, IA, pp. 256 ff.; Ducati, EA, II, p. 97; *id.*, SAE, I, p. 387, pp. 436 ff.

The locality named *Lo Scasato* lies within the walls of the ancient Falerii, on the eastern part of the plateau which some years ago was still uninhabited. Excavations, carried out on this site in 1886—87 by Count A. Cozza, brought to light the remains of the walls of a temple and a great number of architectural terracottas. The remains were found within a plain rectangular area hewn out in the tufa ground and covered with a thin layer of earth. The site, which is now partly occupied by a factory and partly under cultivation, was then divided between three gardens, the *orto Morelli*, the *orto Orazi*, and the *orto Baroni*, the first lying to the north, the latter two to the south of a modern road, which crosses the area from west to east (Fig. 25).

In the *Baroni* garden Cozza discovered a large pit cut in the rock (C), 13 m. square and 8 m. deep, into which descended two flights of rock-hewn steps. Running due north from

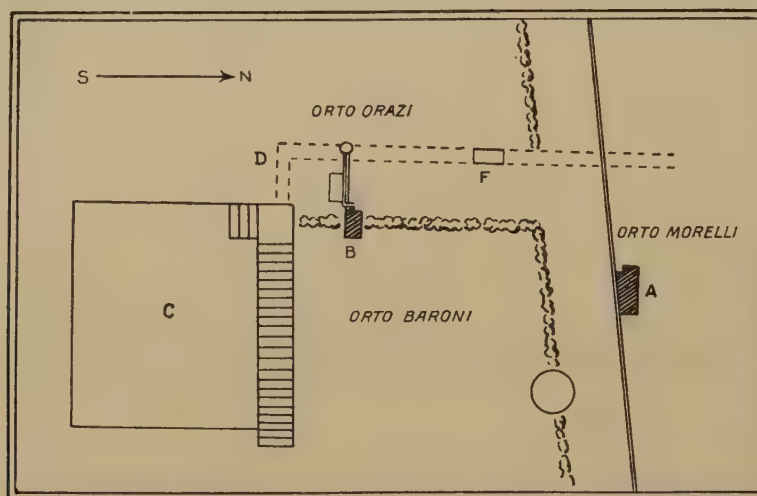


Fig. 25. Temple area at *Lo Scasato*.
(After Cozza, *Notizie degli Scavi*, 1888, p. 417, fig. 1).

the pit was a large cuniculus (D), with a kind of sluice-gate in the middle (F). The temple apparently stood just north of the pit. Its area could be roughly determined with the help of two remaining sections of its walls, and by close observation of the points where the various fragments of terracotta decoration were found. In the *Morelli* garden, close to the road, was discovered a portion of a wall (A) of tufa blocks, running west and east. Another piece of wall, with the same orientation, was found on the boundary between the *Orazi* and *Baroni* gardens (B). Cozza was apparently right considering the fragment B as marking the temple's south-west corner and the piece A as belonging to its north lateral wall.

In the *Orazi* garden were found numerous architectural terracottas assignable to the front of a temple: fine pedimental figures, a large palmette acroterion (III: 1), terminal tiles (III: 4), pieces of an open-work cresting (III: 5), and fragments of revetment plaques, which probably covered the front architrave (III: 9), while a number of antefixes (III: 2 a, b) were found partly in the large pit, partly in the *Morelli* garden beyond the road. In the *Baroni* garden, on the other hand, no pieces of terracotta worth mentioning were brought to light, save for the fragments found in the pit.

These facts show that the temple was facing due west, its front being parallel with the cuniculus mentioned above, and its lateral walls parallel with the north edge of the pit. The pit and cuniculus, therefore, were apparently of the same period as the temple, and probably served for the water-supply and for the drainage of the temple-area. The absence of terracotta fragments at the back of the temple suggests that this side of the building was left undecorated. The width of the temple could have been easily established by a measurement of the distance between the remaining pieces of its lateral walls. But unfortunately Cozza does not give this measurement, and in a later excavation on the site, undertaken by Della Seta in the hope of tracing the temple's ground plan, not even the blocks mentioned by Cozza were to be found. Assuming, however, that Cozza's plan of the excavation is drawn to scale, as it most likely is, the width of the temple façade can be made out as 17 m. The length of the building cannot be determined. The width of the temple makes it likely that it had three cellae, or one cella with *alae*.

The pit contained a considerable quantity of terracotta fragments, blocks from the temple-walls, and drums from the columns, both of tufa. From the stratification of this debris, which at the north side reached almost to the edge of the pit, while at the south side it barely covered its bottom, it was evident that the area had once been cleared from the ruins of the temple by throwing them into the pit. The date of this clearing could be determined, as Cozza rightly observed, from the fact that immediately above the temple debris was a layer of earth, containing sherds of terra sigillata and other objects, dating from the end of the Republic or from the beginning of the Imperial age. The removal of the temple, therefore, must have taken place not much earlier than the middle of the I century B. C.

The terracotta fragments were reassembled, restored and classified by Cozza and partly published by him, in his valuable report of the excavation in the NS, 1888. Later, these terracottas were the object of a study of much merit by Miss Mary Taylor, in collaboration with H. C. Bradshaw, who, with the help of the terracottas, made a reconstruction of the temple.

As is shown by this reconstruction, the greater part of the terracottas form »a complete and harmonious system of protection and decoration for the wooden epistyle of a temple about 17 m. wide«, which is the dimension indicated by the remains of the temple walls. All the terracottas found at *Lo Scasato*, however, can hardly be connected with the temple represented by these walls. This fact was already observed by Cozza, who assigned the bulk of the terracottas, including the pedimental figures, to this temple, while a group of fine antefixes representing various figures modelled by hand, (here Nos. I: 11—I: 32) was considered by him to belong to a shrine of smaller dimensions. The pedimental figures, however, as is pointed out by Miss Taylor, cannot have belonged to this temple: they are too small for a pediment about 17 m. long, and in style and technique they are different from the greater part of the terracottas. Rather, they must be grouped with the above-mentioned antefixes, to which they are exactly similar in style and execution. The pedimental figures and the antefixes in question, together with a few other pieces of a similar style, may thus be set apart as a separate group. Another group is formed by a number of antefixes with silens' and maenads' heads, together with some fragments of terminal tiles, all identical with specimens found at *Sassi Caduti* and on the plateau of

Vignale. A third group is formed by the great number of tiles, antefixes, revetments, etc., assigned to the temple whose ground plan could be roughly traced north of the pit. As a fourth group, finally, are set apart a few terracottas of poor quality.

The terracottas of the first group are all modelled by hand, with great skill and care. The character of the pedimental figures has justly been called eclectic, since they show reminiscences of the art both of Scopas and of Praxiteles, as well as of the Alexander type. The terracottas of this group, therefore, may be dated to the late IV or early III century B. C. They probably decorated a shrine somewhat smaller than that to which the pieces of walls belonged.

The rash and skilful free-hand modelling of the terracottas of this group offers a striking contrast to the mechanical, though generally careful, workmanship displayed by the other terracottas, which are all made in moulds, and the greater part of which are included in Group III.

The terracottas of Group II are of about the same date as those of Group I, but from various reasons can hardly have belonged to the same temple as these, nor to the larger temple to which the terracottas of Group III are assigned. The terracottas of this group, on the other hand, undoubtedly belong to a later period, as is shown both by their style and execution; probably they belong to the later half of the III century B. C. The terracottas of Group IV, finally, from their poor workmanship and from technical criteria must be assigned to a still later period, probably to the II—I century B. C.

The assigning of the pedimental figures and the series of hand-modelled antefixes to a temple of smaller dimensions than the one to which the greater part of the terracottas belong — which from the aforesaid differences in size, style, and execution seems inevitable — gives rise to the question of whether the two temples stood on the site at the same time, or whether the latter took the place of the former. To answer this question is by no means easy. The fact, however, that all fragments of the pedimental figures were found in front of the larger temple, as if fallen from its pediment, seems to indicate that the smaller temple stood on the same site as the larger and, consequently, was destroyed at the time of the building of the latter. It may be suggested, then, that the smaller temple was destroyed or damaged at the time of the city's destruction after 241 B. C. and that the larger temple was built to take its place. Over the whole area of the excavation was found a layer of ash and charcoal, which indicates a destruction by fire. The later temple, as shown above, probably stood on the site until towards the end of the Republic, when it was removed and the bulk of its remains were thrown into the large pit.

The assigning of the pedimental figures to the smaller temple raises the further question of the decoration of the pediment of the larger shrine. In fact, this pediment seems to have been empty, as no fragments of pedimental figures of suitable size were found. It seems hardly conceivable that the figures of the smaller temple should have been used over again — regardless of their size — as has been suggested. It has also been suggested, that the tympanum could have been decorated with paintings, but there is no evidence to justify this supposition. Certainly, an empty pediment may seem unlikely at this period. It must be remembered, however, that the archaic scheme of an empty pediment, decorated only by relief plaques covering the ends of the column and mutuli, and by a row of antefixes along the edge of the roof at its base, was not unknown even in later times, as

is shown by the terracotta pediment from Vulci (pp. 216 ff.). The antefixes of our Group II, however, cannot have been used in this pediment, as is suggested by Miss Taylor, because they are decidedly earlier in style than the terracottas of Group III.

The votive offerings found on the site — among which was a liver of a sheep of terracotta, designed for the *haruspicina* — give no clue to the deity or deities to whom the temples were dedicated, nor can anything be deduced from the architectural decoration of the buildings.

GROUP I.

This group comprises a number of more or less fragmentary pedimental figures, antefixes, and acroteria, which are among the most beautiful specimens of ancient terracotta sculpture that have been preserved. All these terracottas, the acroteria and antefixes as well as the pedimental figures, are modelled by hand with great mastery and vigour, the nude being worked first, and hair and drapery added later. The clay is coarse, mixed with crystalline sand, and of a yellowish-grey or yellowish-red hue. The surface of the figures is covered with a slip of fine yellowish clay; the polychromy is reasonably well preserved, as the colours apparently were applied to the clay before firing.

Pedimental figures.

The figures that decorated the tympanum are executed in somewhat less than natural size. Their heads, shoulders, and most of the chest are in the round, while the lower parts of the body were in very high relief, set against a plaque that served as background and was attached to the tympanum. Below, the figures rested upon a plinth, which was perhaps partially sunk into the floor of the pediment. Owing to the small width of this plinth, the figures must have leaned outwards considerably.

I: 1 (Pl. 46: 149) — Upper part of a seated male figure, executed in the round. The head is intact except for a few broken locks and a part of the back, which is missing. The torso is composed from several fragments and partially restored; nevertheless, it is certain that it ended off straight, just below the waist. This indicates that the lower portion of the statue was modelled separately, probably in high relief. Most of the torso's back, the right arm from the shoulder, and the left arm from the elbow are missing.

The figure is that of a young, beardless man seen in front view. His nude, muscular body is slightly bent forwards and turned a little to the right, so that the right shoulder is somewhat higher than the left. The carriage of the body and the deep fold in the region of the midriff indicate that the figure was represented as seated, in a position suggesting that of Jupiter in one of the pediments from Luni (C 1, pp. 285 f.) and probably, as in the case of that statue, with a drapery round the lower limbs, which would have concealed the joint between the two parts of the statue. The preserved part of the left arm is held perpendicularly; the lower, missing part was probably stretched across the thighs.

The head is slightly raised and turned towards the right shoulder. The face is of rather massive cast; the forehead is high and bulgy; the eyes, gazing upwards, are deeply

sunk under well-marked, curving brows; the nose is straight with wide and spreading nostrils; the beautifully curved lips are parted, showing the teeth; the chin is large and square. The abundant locks of the hair are vigourously modelled, rising above the forehead and falling to the shoulders in cascades of curls that cover the ears and the nape of the neck. Round the forehead are small incised locks; in the hair are traces of a bandeau.

Colouring: — Flesh, deep red; hair and eye-brows, dark reddish-brown shading to violet; eye-balls, white; irises, black.

Height 56 cm.

The strong similarity that exists between this Faliscan statue and the representations of Alexander the Great has often been pointed out. In fact, the romantic expression of the upturned, square-built face, the deep-set eyes, gazing upwards, the leonine hair with its upstanding locks above the forehead, are all traits that our statue has in common with the portraits of the great Macedonian. This, of course, does not imply that the Faliscan statue is a representation of Alexander. It is merely an idealized type, originating in the portraits of Alexander and his successors, with certain reminiscences from the school of Scopas, which is used here for the representation of a god, probably Apollo. The date of the statue, consequently, is the late IV or the early III century B. C.

Cozza, *I. c.*, p. 419, No. 6; Brizio, *I. c.*, pp. 442 f.; Bernoulli, *Die erhaltenen Darstellungen Alexanders des Grossen*, p. 51, note 3; Deonna, *RA*, 8, 1906, II, pp. 405 f.; *id.*, *STC*, p. 22, p. 114, notes 2, 6, pp. 116—121, fig. 5, pp. 126 f., p. 154; Fenger, *TEL*, p. 15; Helbig, *Führer*, II, pp. 342 f., No. 1784 a; Strong, *JRS*, 4, 1914, p. 117, pl. XXIX: 1; Taylor, *ibid.*, p. 182; *id.*, *BSR*, 8, 1916, pp. 7 ff., fig. 1; Della Seta, *VG*, p. 190, No. 2670, pl. XLII; *id.*, *MA*, fig. 329; *id.*, *IA*, p. 258, fig. 282; Ducati, *EA*, II, p. 103, pl. XVII: 34; *id.*, *AC*, p. 468, fig. 579; *id.*, *SAE*, p. 436, fig. 504; Strong, *AAR*, I, pp. 116 f., fig. 129; Giglioli, *AE*, pl. CCCXVIII, p. 60.

I: 2 (Pl. 47: 150) — Upper part of a youthful male figure. Only the head and the torso are preserved, put together from several pieces and still very fragmentary. The following parts are missing: right shoulder with a large piece across the back; both arms, except for a piece of the right just below the shoulder; left side of the chest from below the shoulder; both legs and the entire lower part of the body, except for a small piece of the abdomen with the navel. The following parts are restored: large portions of the head, comprising the lower part of the face from beneath the eyes, including the right ear, and a section of the skull from the left temple to the crown; the right side of the neck and part of the breast across the clavicle. A piece comprising most of the missing part of the face — including the end of the nose, the mouth, and the chin — was found after the figure had been restored, but, as it merely confirmed the accuracy of the restoration, it has never been inserted, and now lies beside the statue.

This figure is of a more slender and youthful appearance than the previous one. It is represented in front view, with a slight turn to the left; the right arm was probably held slightly in front of the body, crossing the chest. The head is bent forward and to the left. The face is oval, with a pointed chin and Praxitelean features. The eyes are looking down with an expression of soft melancholy; the upper eyelids are heavy and drooping, the irises are incised. The hair is modelled in short, slightly curling locks growing back from the forehead and tied up with a fillet, a trace of which is preserved in the front. The back of the statue is left unfinished. The right side is cramped and provided with a vertical,

attached buttress, which shows that this side was not intended to be seen. On the figure's left shoulder are marks of the attachment of a hand, which indicates that our ephebe was connected with another figure, who stood to the right of him with his left arm around the youth's shoulders, in a pose suggesting that of the Ildefonso group. In the top of the head is a steam-hole.

Colouring: — Flesh, deep red; hair, dark reddish-brown shading to violet; fillet in hair, white; in the hollow round the eyes are touches of black.

Height 65 cm.

Pasqui, NS, 1887, p. 138 (b); AJA, 2, 1887, p. 464; Cozza, l. c., pp. 418 f., No. 3; Dennis, l. c., p. 167; Brizio, l. c., p. 443; Deonna, RA, 8, 1906, II, p. 406; id., STC, p. 115, n. 2, p. 123, p. 126, n. 1, p. 127—132, fig. 6; Helbig, Führer, II, p. 343, No. 1784 b; Strong, JRS, 4, 1914, p. 177, pl. XXIX: 2; Taylor, *ibid.*, p. 182; id., BSR, 8, 1916, p. 9, No. 2, fig. 2; Della Seta, VG, p. 191, No. 2686, pl. XLIII; Picard, SA, p. 334, fig. 128; Ducati, SAE, pp. 436 f., fig. 508; Nogara, EC, p. 339, fig. 197; Giglioli, AE, pl. CCCXVII, p. 60.

I: 3 (Pl. 48: 151) — Youthful male head. The head is excellently preserved, except for the nose and part of the back, which are missing. In the fracture of the nose is a small lump of hard clay, the artist's first indication of the nose on the rough core. The modelling is admirable and makes this head an outstanding masterpiece of ancient art. The right side is more finished than the left, showing that the head was turned a little to the left. The back is very rough.

The head is bent towards the left shoulder and thrown back. The face is rather massive; the forehead has a slight bulge and a fold just below the hair; the eyes, gazing upwards, are deeply set under strongly marked eyebrows, the pupils and irises are incised, the eyelids are thick and well outlined; the nostrils seem to have been large and spreading; the lips are full and slightly parted. The hair is vigorously modelled, growing in short curling locks all over the head and tied up with a bandeau; on the right cheek, in front of the ear, is an incised whisker. The neck is thick and muscular, with a fold just below the Adam's apple.

Colouring: — Flesh and eye-balls, red; hair and brows, dark reddish-violet.

Height 21.5 cm.

Undoubtedly, there is a certain similarity between this head — with its massive proportions, its deep-set eyes with their upward gaze and the symmetrical locks growing back from the forehead — and the so-called Apollo. Deonna, pointing to this similarity, lays more stress, however, upon the purely Scopaeic character of the head, comparing it with the heads from Tegea¹ and with the Meleager in the Villa Medici²; also with the fine terracotta head from the Esquiline, now in the Ashmolean Museum (Fortnum Coll.).³

Cozza, l. c., p. 419, No. 5; Dennis, l. c., p. 167; Brizio, l. c., p. 443; Deonna, RA, 8, 1906, II, p. 406; id., STC, p. 114, n. 4, pp. 125—127, p. 132; Helbig, Führer, II, p. 343, No. 1784 e; Strong, JRS, 4, 1914, p. 178, pl. XXX: 1; Taylor, *ibid.*, p. 182; id., BSR, 8, 1916, pp. 14—16, fig. 6; Della Seta, VG, p. 191, No. 2677, pl. XLIV; id., IA, pp. 257 f., fig. 279; id., MA, fig. 327; Ducati, SAE, p. 438, fig. 507; Lawrence, *Later Greek Sculpture*, p. 58, pl. 97 (a); Giglioli, AE, pl. CCCXXI: 1, p. 60.

¹ Dugas, *Le Sanctuaire d'Aléa Athéna à Tégée*, pls. XCIX—CII; Richter, *SSG*, figs. 690—693.

² Richter, *SSG*, fig. 708. ³ *Ashmolean Museum, Summary Guide, Dep. of Antiquities* (1931), p. 91, 2.39.

I: 4 — Fragmentary male head. Three fragments giving the face, with the right ear and part of the hair on the right side. The modelling of this side is less careful than that of the left, which shows that the head was to be seen in three-quarters' profile to the left. On the left cheek is an incised whisker. A strip comprising part of the right cheek, of the eye, and of the forehead is restored. The nose is damaged by a piece split off from the forehead to the tip. The head is bent to the right and thrown back; the type is much the same as that of the preceding head, but the lineaments are softer and the expression gentler. The flesh is coloured red.

Height 15 cm.

AJA, 2, 1887, p. 464; Cozza, *l. c.*, p. 419, No. 4; Deonna, *STC*, p. 133; Helbig, *Führer*, II, p. 344, No. 1784 g; Taylor, 8, *BSR*, 1916, p. 16, No. 7, fig. 5 B; Della Seta, *VG*, p. 191, No. 2689.

I: 5 (Pl. 48: 152) — Female head. The head is well preserved, and the fine modelling is apparent in spite of the incrustations that still cover part of its surface. The modelling, however, is finished only on the left side; the right side is treated in a sketchy way, which indicates that the head was to be seen three-quarter face, or in profile to the left. The head is slightly raised and bent to the left; the features have a Praxitelean character. The forehead is smooth and rounded; the nose is straight and pointed; the lower eyelids are but slightly marked, softly melting into the cheeks; the upper lids, on the contrary, are large and well-marked, shading the eye-balls; the irises and pupils are incised; the lips are parted. The hair is a masterpiece of craftsmanship: it is parted above the forehead and drawn back in long silky waves, which are tied into a knot high up at the back; on the left cheek in front of the ear is an incised curl. On the head is a triangular diadem adorned with beads and fastened with a bandeau. The neck displays the soft fold characteristic of female heads of Praxitelean type.

At the back of the head, behind the right ear, is a large circular steam-hole; on the top is another hole, in which were the remains of a nail when the head was found. The inside cavity is filled with a greyish lime.

Cozza mentions that close by this head were found some fragments of drapery and of the lower parts of a female statue, perhaps belonging to the same figure as the head.

Colouring: — On flesh, traces of white; on lips, faint traces of red; hair, dark reddish-brown shading to violet; irises and left eyebrow, black; on diadem, traces of red.

Height 20 cm.

Deonna has pointed out that the style of hair-dressing displayed by this head is a mode that begins about the middle of the IV century, and is continued till much later; it is frequently met with in statues under Praxitelean influence. The curl in front of the ear, which is characteristic of this and other heads from this pediment, is a feature which, according to Deonna, does not occur in major sculpture before the middle of the IV century.

Pasqui, *NS*, 1887, p. 138 (a); AJA, 2, 1887, p. 464; Cozza, *l. c.*, p. 418, No. 1; Dennis, *l. c.*, p. 167; Deonna, *RA*, 8, 1906, II, p. 406; *id.*, *STC*, p. 114, notes 5, 7, p. 115, note 3, pp. 121 ff.; Helbig, *Führer*, II, p. 343, No. 1784 f; Strong, *JRS*, 4, 1914, p. 178, pl. XXX: 2; Taylor, *ibid.*, p. 182; *id.*, *BSR*, 8, 1916, pp. 12 f., No. 4, fig. 4; Della Seta, *VG*, p. 192, No. 2676, pl. XLV; *id.*, *IA*, pp. 257 f., fig. 280; *id.*, *MA*, fig. 328; Ducati, *SAE*, p. 438, pl. 204, fig. 506; Strong, *AAR*, I, p. 117, fig. 130; Giglioli, *AE*, pl. CCCXIX, p. 60.

I: 6 — Fragment of a female head similar to the preceding. The fragment comprises the lower part of the face from the root of the nose; the right cheek is mostly preserved, of the left only the lower half remains. The right nostril-wing is thicker and larger than the left, but the modelling is equally finished on both sides of the face. The lips, slightly parted, are very beautifully modelled. The flesh is coloured white.

Height 8 cm.

Cozza, *l. c.*, p. 418; Deonna, *STC*, pp. 123 f., p. 125; Taylor, *BSR*, 8, 1916, p. 14, No. 5, fig. 5 c; Della Seta, *VG*, p. 192, No. 2684.

I: 7 (Pl. 48: 153) — Lower part of a group of two women. Only parts of three feet, wearing sandals and partly covered with drapery, are preserved, standing on a plinth the upper edge of which projects. The feet are modelled in high relief; by analogy with the other statues, we may suppose that the upper part was in the round. The two feet to the left belong to a figure standing on her right leg, the left foot crossed over the right and touching the plinth with the toes only. This attitude suggests that the figure was leaning on her companion, whose right foot is preserved to the right, together with a vertical fold of drapery. This leaning pose with crossed legs is frequently met with; cf. the antefixes Nos. I: 11—I: 13 from this temple and the figure No. II: 1 from the temple at Celle.

Between the two feet to the left the background plaque is pierced by a circular hole for attachment. The plinth is pierced lengthwise by a channel of oval section.

Colouring: — On toes, traces of light red, painted over a white ground; drapery, dark red; thongs of sandals, black; on background, traces of black.

Height 31 cm., width 44 cm.

It is not improbable that the two preceding heads (No. I: 5 and I: 6), which are the only female heads found, belonged to this group. If this be the case, the head No. I: 5, which is turned to the left from the spectator's view, would suit the figure to the right; the other head, No. I: 6, would be that of the figure to the left.

Deonna, *STC*, p. 115, nn. 4, 8, pp. 124 f., p. 131, p. 134, n. 3; Helbig, *Führer*, II, p. 343, No. 1784 c; Taylor, *BSR*, 8, 1916, pp. 11 f., No. 3, fig. 3; Della Seta, *VG*, p. 189, No. 2680.

I: 8 — Fragment of draped male figure comprising left shoulder with lower part of neck and part of chest and back. The body is muscular. The statue was dressed in a chiton with sleeves open in the side, and wore a himation or chlamys; a bunch of folds at the armpit suggests that the figure was leaning on a staff, or some other support.

Colouring: — Flesh, red; drapery, greyish brown.

Height 20 cm.

Deonna, *STC*, pp. 132 f., No. 7; Taylor, *BSR*, 8, 1916, p. 16, No. 8, fig. 5 A; Della Seta, *VG*, p. 190, No. 2688.

I: 9 — Fragment of draped male figure comprising right arm to elbow with right half of chest and back to waist. The figure was dressed in a chiton, which from the folds must have been girt at the waist. The outside of the right arm is damaged, but there are traces of a sleeve open at the side, with traces of round buttons. The back, though in the round, is quite rough.

Colouring: — Chiton, dark red, painted over a white ground.

Height 26 cm.

A piece of drapery falling in straight folds may belong to this figure, as the colours are the same in both — white and purple.

Taylor, BSR, 8, 1916, p. 16, No. 9, fig. 5 D; Della Seta, VG, p. 190, No. 2675.

I: 10 — In addition to the pieces already mentioned there are a great number of minor fragments, which cannot be connected with any of the previous figures with certainty; but in any case, they must belong to these or to similar figures now lost. Of these fragments may be mentioned:

a — A lower lip and chin, apparently of a male figure from the shape, though the colour has disappeared.

b — The broken hilt of a sword, on which remains the forefinger of a left hand. The finger is coloured red, the hilt white. Inv. No. 2695.

c — Part of a male right hand grasping some thin object such as a spear or sceptre. Coloured red.

d — A bent left arm of a male figure, preserved from the wrist to above the elbow. Coloured red. Inv. No. 2672.

e — Male right elbow bent at right angles, with a trace of a buttress attached to it. Coloured red.

f — Part of left thigh of a sitting male figure, coloured red. No. 2682.

g — Left shin of a male figure, coloured red. The back is unfinished. No. 2681.

h — Part of the outside of a male left foot, coloured red, with a clay lump for attachment under the sole. No. 2698.

i — Right foot in laced boot, facing, with a piece of a background plaque behind and a fragment of the plinth beneath the sole. No. 2687.

k — Part of a male knee.

l — Right forearm of a female figure, preserved from the elbow to the fingers, most of which are broken. The arm was stretched forwards with the hand half-opened. Round the wrist is a bracelet in the shape of a snake, behind which is a trace of a buttress. No. 2692.

m — Fragmentary left hand of a female figure, holding a round object. On hand traces of white. No. 3781.

n — Part of female breast with apotygma. No. 2719.

o — Part of chiton girdled round the waist. Traces of red dark with time. No. 2674.

p — Cloven-hoofed foot of quadruped.

Of these fragments Pasqui attributed the pieces b), d), f), and g) to the statue I: 2, which he thought to have held the sword against his breast. Cozza, however, who in his restoration of this and other figures tactfully confined himself to doing only what was necessary or certain, did not attempt to carry the restoration further according to Pasqui's idea. Deonna has also rightly pointed out that the sword motive does not suit the dreamy expression of the youth.

Antefixes.

The antefixes consist of small statuettes, executed by hand with the same skill as, and perhaps with even greater verve than, the pedimental figures. The heads and shoulders are in the round and the rest of the bodies in high relief. The figures rest on a narrow projecting plinth. Below, at the back, are remains of the cover-tiles. The width of the base was about 23.5 cm.

I: 11 (Pl. 49: 154) — Upper part of a female figure. The body is facing, the head turned to the left. The hair is tied up with a kerchief, and a thin chiton covers the body; over the left shoulder hangs a band or belt, possibly for a quiver, in which case the figure may be that of Diana. The slant of the body shows that the figure must have been standing with feet crossed, leaning against some object, probably a stele, as shown on other, similar specimens. The back and the left side of the head are unworked. In the top of the head is a hole for a *meniscus*.

Colouring: — The nude parts show the yellowish hue of the clay, the white colour having disappeared; the hair is dark brown; the chiton is yellow with a broad red stripe down the middle; the band across is yellow and the kerchief light red.

Height 23.5 cm.

Pasqui, NS, 1887, p. 138 (e); Dennis, l. c., p. 167; Brizio, l. c., p. 443; Helbig, Führer, II, p. 344, No. 1784 k; Strong, JRS, 4, 1914, p. 178, fig. 22; Taylor, *ibid.*, p. 182; *id.*, BSR, 8, 1916, pp. 20 f.; Della Seta, VG, p. 193, No. 2678, pl. XLVI; *id.*, IA, p. 258, fig. 281; Strong, AAR, I, p. 117, fig. 131; Ducati-Giglioli, AE, p. 130; Giglioli, AE, pl. CCCXXII: 1—2, p. 60.

I: 12 — Torso of female figure dressed in chiton; resembles the previous figure. The chiton is coloured red. Height 15 cm.

Della Seta, VG, p. 193, No. 2717.

I: 13 — Lower part of female figure wearing a long chiton and boots, standing on a plinth in a position similar to that presumed for No. I: 11, the left leg crossing over the right. At the back is a trace of a cover-tile. The chiton is coloured red. Height 21 cm. No. 3777.

Helbig, Führer, II, p. 344, No. 1784 h; Taylor, BSR, 8, 1916, p. 21, No. 2.

I: 14 (Pl. 49: 156) — Lower part of a figure of Mercury. Only legs and abdomen are preserved; the feet are damaged. The figure is nude, except for the winged boots that characterize him as the messenger of the gods. He is standing on a plinth, resting on the right leg, and was probably leaning against a pillar, a fragment of which is preserved at his left foot. On his left side a piece of drapery hangs down. The youthful and muscular forms of the legs and body are rendered with great skill. In the background are two square holes. At the back is a piece of a cover-tile with the remains of a flying strut. The flesh is coloured red. Height 35 cm.

Pasqui, NS, 1887, p. 138 (e); Dennis, l. c., p. 167; Helbig, Führer, II, p. 343, No. 1784 d; Taylor, BSR, 8, 1916, p. 21, No. 3, fig. 8; Della Seta, VG, p. 193, No. 2707.

I: 15 (Pl. 49: 157) — Lower part of male figure. He wears a short tunic gathered below the hips by a belt. The right leg from below the calf and the toes of the left foot are missing; the plinth and the edges of the background are broken away. The pose of the figure is similar to that of Mercury. On the figure's left side are traces of the attachment of a pillar now disappeared.

Colouring: — On legs, faint traces of red; on background, traces of black.

Height 28.5 cm.

Taylor, BSR, 8, 1916, pp. 21 f., No. 4; Della Seta, VG, p. 194, No. 2701.

I: 16 (Pl. 49: 155) — Upper part of a male figure. The head is in the round, though unfinished behind, the body in relief with background torn away. The body inclines to the left, the right hand rests on the head, which is bent forward. The chest is very muscular; the hair thick and abundant; the face has a smiling expression. Missing: upper part of right arm, left arm and shoulder, lower part of body. The type is that of a young satyr. The flesh is red, the hair brown. Height 19 cm.

Helbig, Führer, II, p. 344, No. 1784 l; Taylor, BSR, 8, 1916, p. 22; Della Seta, VG, p. 193, No. 2709; id., IA, p. 258, fig. 281; Giglioli, AE, pl. CCCXXIII: 3, p. 61.

I: 17 — Torso of male figure, of fat and grotesque build, meant to be seen in three-quarter view to the right. On the right shoulder is a trace of a wing. No traces of colouring. Height 19 cm.

Taylor, BSR, 8, 1916, p. 22; Della Seta, VG, p. 193, No. 2708.

Nos. **I: 18—I: 22** are a series of heads from similar antefixes, varying in height from 9 to 10 cm. They are painted in the usual colours: the flesh is red or white; hair, eye-brows, and beard, dark reddish-brown. Each of them has a hole in the top for insertion of a *meniscus*.

I: 18 — Head from an antefix similar to No. I: 17. The nose is broken. In the left ear is a disc-shaped ear-ring.

Colouring: — Irises and brows, dark crimson; on the forehead are curling hair-locks painted in the same colour.

I: 19 (Pl. 50: 158) — Head of a bearded man wearing a pilos. The head is turned towards the left shoulder; the hair and beard are rendered by tangled locks; the mouth is open, and the eyes are peering. The left side is unworked.

Helbig, Führer, II, p. 344, No. 1784 m; Taylor, BSR, 8, 1916, p. 23, No. 8, fig. 10: 1; Della Seta, VG, p. 193, No. 2711, pl. XLVII; id., IA, p. 258, fig. 281; Ducati, SAE, pp. 438 f., fig. 510; Giglioli, AE, pl. CCCXXIII: 2, p. 61.

I: 20 — Head of a silen, with long beard and moustache, a broad snub nose, and a bald forehead. The head is inclined towards the left shoulder.

Strong, JRS, 4, 1914, p. 178, fig. 23; Taylor, *ibid.*, p. 182; id., BSR, 8, 1916, p. 23, No. 8; Della Seta, VG, p. 193, No. 2679; id., IA, p. 258, fig. 281; Giglioli, AE, pl. CCCXXIII: 1, p. 61.

I: 21 (Pl. 50: 158) — Head of male figure, of the Apollo-Alexander type. The head is thrown back and turned towards the left shoulder.

Helbig, Führer, II, p. 344, No. 1784 m; Strong, JRS, 4, 1914, p. 178, fig. 23; Taylor, *ibid.*, p. 182; *id.*, BSR, 8, 1916, p. 23, No. 8, fig. 10: 2; Della Seta, VG, p. 193, No. 2704, pl. XLVII; *id.*, IA, p. 258, fig. 281; Ducati, SAE, pp. 438 f., fig. 510; Giglioli, AE, pl. CCCXXIII: 5, p. 61.

I: 22 (Pl. 50: 158) — Head of a male figure, leaning towards the right shoulder, of a type similar to the preceding. Right side unfinished.

Taylor, BSR, 8, 1916, p. 23, No. 8, fig. 10: 3; Della Seta, VG, p. 193, Nos. 2704 ff. (2705), pl. XLVII; *id.*, IA, p. 258, fig. 281; Ducati, SAE, pp. 438 f., pl. 205, fig. 510; Giglioli, AE, pl. CCCXXIII: 4, p. 61.

I: 23 (Pl. 50: 159) — Head of male figure, apparently a hero or athlete. The nose is strong, of the boxing type; the forehead has a heavy bulge above the brows; the ear looks swollen. The hair is short; round the head was a bandeau. On the cheeks are thick whiskers. The left side is unfinished.

Taylor, BSR, 8, 1916, p. 23, No. 8, fig. 9: 1; Della Seta, VG, p. 193, Nos. 2704 ff. (2706).

I: 24 (Pl. 50: 159) — Head of a boy, with a pointed nose and full lips. The head was leaning towards the left shoulder.

Taylor, BSR, 8, 1916, p. 23, No. 8, fig. 9: 3; Della Seta, VG, p. 193, No. 2710.

I: 25 (Pl. 50: 159) — Head of a female figure. The head is thrown back and bent towards the right, the eyes gazing upwards. The *meniscus*-hole is on the left side of the head, which shows that the figure was strongly inclined to the right. The nose and upper lip are missing.

Taylor, BSR, 8, 1916, p. 23, No. 8, fig. 9: 2; Della Seta, VG, p. 193, No. 3780.

I: 26 — Fragment showing buttocks, left thigh to below the knee, and part of right thigh of a nude male figure in back view, walking to the left. Coloured red. Height 17.5 cm. No. 2697.

I: 27 — Lower part of draped figure reclining on a plinth. Apparently from colour of the flesh at waist, male. On the right thigh is a paw of a feline animal. Height 15 cm.

Pasqui, NS, 1887, p. 138 (e); Taylor, BSR, 8, 1916, p. 23, No. 7.

I: 28 — Lower part of an antefix with portion of a human leg covered by hanging drapery. Feet broken. To the right of it is the hind-leg of a lion.

Colouring: — Drapery, white with a dark red border; lion's leg, yellow.

I: 29 — Lower part of an antefix with two nude male feet, coloured red, to the left of which is a trace of a stele. The toes are broken.

I: 30 — Lower part of antefix with left male foot, coloured red, and remains of hanging drapery. No. 2716.

I: 31 — Lower part of antefix with traces of two feet below edge of hanging drapery. No. 3761.

I: 32 — In addition to these pieces, there are numerous minor fragments: remains of two small heads; of breasts, shoulders, arms, and legs of male and female figures, with traces of drapery coloured in white, red, and yellow; hands grasping folds of drapery; a hand holding *crotala*; feet wearing *calcei repandi*; fragments of wings with feathers coloured in white, red, and light blue; and pieces of *stelae* with Ionic capitals.

Acroteria.

I: 33 (Pl. 51: 161) — Central acroterion, showing a large gorgoneion of a type derived from the terrifying Medusa-head of archaic art. The face is oval, and was probably encircled by locks of hair and curling snakes, traces of which are seen above. The eyes are large and staring, the nose is straight, the tongue protrudes from the mouth, which is widely opened showing the teeth and the curved pointed tusks. The modelling is coarse but expressive; note the rendering of the folds at the corners of the mouth drawn apart to show the tusks.

At the back, on a level with the hair, are traces of a slightly curving tile, which indicates that the gorgoneion covered the end of the outermost ridge-tile, and served as a central acroterion decorating the top of the pediment. In the top of the mask is a hole, probably for a *meniscus*. The tusks of the lower jaw are broken off, and the lips and tongue slightly damaged.

Colouring: — Flesh, teeth, eyes, and snakes, white; lips and hair, light red; tongue, dark red; irises, light red with black circles; brows and rims of eyelids, black.

Height 30 cm., width 22 cm.

Cozza, I. c., p. 423, No. 12, fig. 9; Dennis, I. c., p. 168; Helbig, Führer, II, p. 344, No. 1784 i; Reinach, RMM, 37, 1913, p. 88, fig. 5; Strong, JRS, 4, 1914, p. 178, fig. 24; Taylor, *ibid.*, p. 182; *id.*, BSR, 8, 1916, p. 25; Della Seta, VG, p. 192, No. 2671; Ducati-Giglioli, AE, p. 26, p. 129; Hausenstein, BE, fig. 36; Giglioli, AE, pl. CCCXXVI: 3, p. 61.

I: 34 (Pl. 50: 160) — Fragments of a high relief showing a male figure carrying away a young woman in a chariot, drawn by horses. As pointed out by Miss Taylor, these fragments probably belong to lateral acroteria decorating the angles of the pediment. The back of the fragments has a peculiar form: its lower part is flat, while the upper shows a pattern of convex strigils curved inwards at the top.

The extant fragments are:

a — A nude male figure, standing in a chariot in three-quarters view to the right, holding a nude girl in his arms. Both figures are preserved from the waist to below the

knees; of the male there are also the hands carrying the woman. The chariot is square, with traces of a wheel on the underside. The back of this piece shows the strigilation, except for a small part at the bottom where the flat part begins.

Colouring: — Flesh of male figure, red; of female, white; chariot, red; background, black.

Height 28 cm.

Taylor, BSR, 8, 1916, p. 23, No. 1, figs. 11 B, 12 B; Della Seta, VG, p. 194, Nos. 2712, 3763.

b — Foreparts of two horses facing in three-quarters view to the right. The heads and legs are missing. On either side are traces of attachment of another horse, showing that the whole was a quadriga. Round the neck of either horse are traces of a collar. The back has strigilation. Faint traces of white and rose. Length 31 cm.

Pasqui, NS, 1887, p. 138 (f); Taylor, BSR, 8, 1916, p. 23, No. 2, figs. 11 c, 12 c; Della Seta, VG, p. 194, No. 3787.

c — Some minor fragments of legs and heads of horses facing right and left. To be excluded, however, is Taylor's fragment No. 4 (Fig. 11, 12 D), which from style, execution, and quality of clay cannot have belonged to these acroteria.

Other fragments.

I: 35 (Pl. 51: 162) — A ram's head, probably from the end of the sima. It is made of coarse, reddish-brown clay strongly fired. The left side is less finished than the right. On curls between horns, traces of black. Length 17 cm.

Della Seta, VG, p. 195, No. 27040.

I: 36 — Fragment of a plaque with a panther's hind-leg in relief. On leg, traces of red and yellow. Dim.: 25 × 15 cm. No. 3782.

GROUP II.

This group comprises some fragments of terminal tiles decorated with a lily-pattern, and a number of antefixes showing silens' and maenads' heads, all identical with pieces found at *Sassi Caduti* and on the *Vignale* plateau, and therefore to be considered as coming from the same moulds as these. They thus form a separate group which, although contemporary, as it would seem, with the terracottas of our Group I, can hardly have decorated the same temple as these, nor the temple to which the following group of terracottas are ascribed, but probably come from a third temple somewhere in the neighbourhood.

II: 1 (Pl. 52: 165) — Fragments of terminal tiles decorated with a continuously repeated motive of lily-flowers arranged in sets of three, in which the central flower-cup gives rise to the following set, while from the lateral ones roses grow out. The upper edge is

scalloped, according to the pattern. In some fragments the pattern runs to right, in others to left, which shows that the fragments belong to tiles from both slopes of the pediment. This type of terminal tile is identical with specimens from the Vignale plateau (Larger Temple, II: 9).

Colouring: — Lily-cups, white with blue calyces; roses, red with white sepals; relief ground, black with a white meander at lower edge, filled in with red below. The underside of the tile was decorated with a zigzag pattern in red, white, and black.

Height 25 cm.; thickness of tile 4 cm.

Della Seta, VG, p. 195, No. 24359.

II: 2 — Fragments of antefixes showing a bald silen's head (= Vignale, Smaller Temple, II: 2).

Taylor, BSR, 8, 1916, pp. 31 f.; Della Seta, VG, p. 194, No. 2725.

II: 3 — Fragments of antefixes showing a silen's head covered by a lion's hide (= Sassi Caduti, II: 5; Vignale, Smaller Temple, II: 4).

AJA, 1887, p. 464; Helbig, Führer, II, p. 344, No. 1784 o; Taylor, BSR, 8, 1916, pp. 31 f.; Della Seta, VG, pp. 194 f., Nos. 2685, 2693, 2722.

II: 4 — Antefix with a maenad's head (= Sassi Caduti II: 6; Vignale, Smaller Temple, II: 3).

Della Seta, VG, p. 195, No. 2720.

GROUP III.

The various members of this group form, in style, proportions, and workmanship, a complete and homogeneous set of terracotta decorations well adapted for a temple of about the size required by the remains of walls discovered at Lo Scasato. The terracottas of this group are all made in moulds and, with few exceptions, very carefully executed. The clay is light yellowish-grey, of a quality similar to that of the previous groups. The colouring, however, must have been of a much poorer quality, since in most pieces the colours are almost completely gone. The date of the group is probably the later III century B. C.

III: 1 (Pl. 52: 168) — Central acroterion, consisting of a large, open-work palmette, whose petals, alternately rounded and pointed, with raised tongues or veins along the middle, grow up from a thick receptacle rising on a thin stalk from a floral pattern set between two large volutes. The ends of the palmette petals are connected by a flat, broad ribbon.

Colouring: — Pointed palmette petals, red; rounded petals, white with red tongue; ribbon connecting petals, black, with a white outer edge; relief-ground at bottom, red.

Height 127.5 cm., width 66 cm., thickness 3 cm.

Cozza, l. c., pp. 419 f., No. 7, fig. 2; Brizio, l. c., p. 442; Durm, BER, p. 81, pl. to p. 75 (s); Fenger, TEL, p. 14, fig. 49; Helbig, Führer, II, p. 345, No. 1784 t; Taylor, BSR, 8, 1916, p. 27, No. 2, pl. II; Della Seta, VG, p. 197, No. 3771; Ducati-Giglioli, AE, p. 26, p. 127, fig. 19; Giglioli, AAD, I, pl. I; Giglioli, AE, pl. CCCXXXI.

III: 2 (Pl. 53: 169—170; Fig. 26, below) — Antefixes representing alternate male and female winged figures:

a — Winged bearded genius standing frontally and holding a lighted torch in either hand. He is dressed in a chiton girdled at the waist and reaching to above the knees; on his head is a Phrygian cap; a piece of drapery hangs over his forearms and behind his back. The wings are large, pointing downwards. The top of the cap is flattened, with a hole for a *meniscus*. The antefix is backed by a flying strut.

Colouring: — Flesh, red; beard and hair, dark brown; chiton and himation, white with borders of dark crimson; wings, greyish blue; relief-ground between legs, black.

Height 50 cm., width 29 cm.

b — Winged female figure, so-called »Persian Artemis», with either hand grasping a rampant lioness by one of the fore-paws. She wears a long chiton girdled just below the breasts, with a long apptygma. The hair is loose and falls to the shoulders in long tresses. The wings are similar to those of the previous figure. On the head is a polos with a hole for a *meniscus*.

Colouring: — Chiton, white with borders of dark red; wings, greyish blue; background, black; other colours vanished.

Height 53 cm., width 32 cm.

Pasqui, NS, 1887, pp. 138 f. (f); Cozza, l. c., p. 426, figs. 15, 16, p. 432, fig. 22; Dennis, l. c., p. 156; Brizio, l. c., p. 442; Borrmann, KB, p. 46, fig. 32; id., GB, pp. 186 f., fig. 151; Durm, BER, fig. 96 b; Fenger, TEL, p. 16, figs. 61, 62; Helbig, Führer, II, p. 344, No. 1784 q; Reinach, BMM, 37, 1913, p. 87; Taylor, BSR, 8, 1916, p. 27, No. 1 a, b, pl. II; Della Seta, VG, pp. 196 f., Nos. 3741, 3742; id., IA, p. 210, fig. 214 A; Van Buren, REA, 24, 1922, p. 96; Ducati, SAE, p. 389, fig. 438; Giglioli, AE, pl. CCCXXV: 1—2, p. 61.

III: 3 — Cover-tiles. They are uncoloured and were fastened with nails at their upper end. This end has a semicircular projection, on which rested the lower end of the tile above. See section, Fig. 26, below.

Length 66 cm., width 16 cm.

Cozza, l. c., p. 425, No. 14, fig. 13; Taylor, BSR, 8, 1916, p. 30, No. 8.

III: 4 (Pl. 54: 173) — Terminal tiles forming the sima of the pediment; restored from several fragments. The sima consists of three elements: above, a series of concave strigils turned outwards at the top; in the middle, a plain fascia separated from the strigils by a roll; below, a big torus. The separate pieces of the sima are provided with various contrivances to hold them in a firm position on the slopes of the pediment. Each piece has along one of its vertical ends a projection overlapping the joint at the back. The torus is pierced length-ways with a small channel of circular section, to receive a metal rod and a filling of lead. At the back of each piece are two flying struts. Along the top is a groove for the insertion of an open-work cresting (No. III: 5).

Colouring: — Strigils, white outlined in black, with central stripes alternately red and black; on roll, oblique stripes in red, white, and black; on plain fascia, maeander pattern in red and black on white ground; on torus, pattern of scales, black and red in alternating oblique rows, outlined in white and with a white space in the middle.

Height 55 cm., width of single piece 66 cm.

On some pieces the painted pattern runs to the right, on others to the left; on some pieces the projection covering the joint is on the right, on others on the left. These facts make it evident that the pieces belong to different slopes of the pediment.

Cozza, *l. c.*, pp. 420 f., No. 8 b, fig. 4—5; Fenger, *TEL*, p. 11, fig. 30; Della Seta, *VG*, p. 198, No. 3743 (f). For further references see the following No.

III: 5 (Pl. 54: 173) — Open-work cresting, consisting of a system of whirligigs, figures-of-eight, and arches, formed of concave ribbons and surmounted by a row of seven-petalled palmettes. At the top of each palmette is a hole for a *meniscus*. Between the lower arches are small hanging palmettes, and below them is a plain fillet, which fits into the groove at the top of the sima. At the vertical joints of the single pieces are grooves to receive liquid lead.

Colouring: — Palmette petals, white on black ground, with alternating black and red tongues; concave ribbons, white with black and red borders; small palmettes, white on black ground.

Height 45 cm., width of single piece 54 cm.

Pasqui, *NS*, 1887, p. 139; Cozza, *l. c.*, p. 420, No. 8 a, fig. 3; Borrmann, *KB*, p. 45, fig. 32; *id.*, *GB*, p. 186, fig. 151; Durm, *BER*, pl. to p. 75 (u); Fenger, *TEL*, p. 11, fig. 31, p. 13, 14; Taylor, *BSR*, 8, 1916, p. 28, No. 3 a, b, pl. II; Della Seta, *VG*, p. 198, No. 3745; *id.*, *IA*, p. 210, fig. 214 B; Ducati, *SAE*, p. 389, fig. 438.

III: 6 (Fig. 26) — Flat rain-tiles. On the long sides of each tile is a raised edge, over which the cover-tile fitted. At the lower end the edges and the tile are thinned for a space equal to the overlap. At the upper end, on the inside of the raised edges, are small projections against which the edge of the preceding tile rested. On the eaves-tiles these projections are pierced with holes for the nails which fastened the tiles to the roof. Length of tile 79 cm., width 60 cm., thickness 5 cm.

Some fragments apparently belonged to the lowest row of tiles, from the fact that they have a border painted underneath along their lower end, which projected and was visible from beneath. This border is 33 cm. wide and consists of a zigzag pattern in red, white, and black, enclosed by stripes in the same colours. The pattern was drawn with a *stylus* before the colours were applied. The outer edge of the tile is red. On the upper surface of these eaves-tiles the raised side edges stop before reaching the end, in order to allow the antefixes to rest across the joints. The painted surface of the eaves-tiles projects a little at either side of the tile. This is done in order that the parts of the tiles visible from below should fit close together, since the tiles above were separated by a narrow space allowed for the nails that fastened the cover-tiles. Furthermore, the eaves-tiles were held in position by metal cramps fixed across the joints just behind the painted border.

Other fragments show a similar zigzag border painted underneath along the long side of the tile for a width of 17.5 cm.; on the raised side edge is a painted spiral pattern. These

pieces, as Cozza points out, must have come from the back of the temple. In fact, a piece published by him and now lost, shows the angle and the junction of the two bands of different width (Fig. 26, above to the left).

The tiles were numbered. Some eighty fragments are preserved carrying numbers: they show that the numbers were incised before baking on the upper surface of the tile or on the raised side edges. Thirteen of these fragments carry a number on both places mentioned, but, except on one fragment, the numbers are of different value; and this was probably the case with all of the tiles. This double numbering would imply, I think,

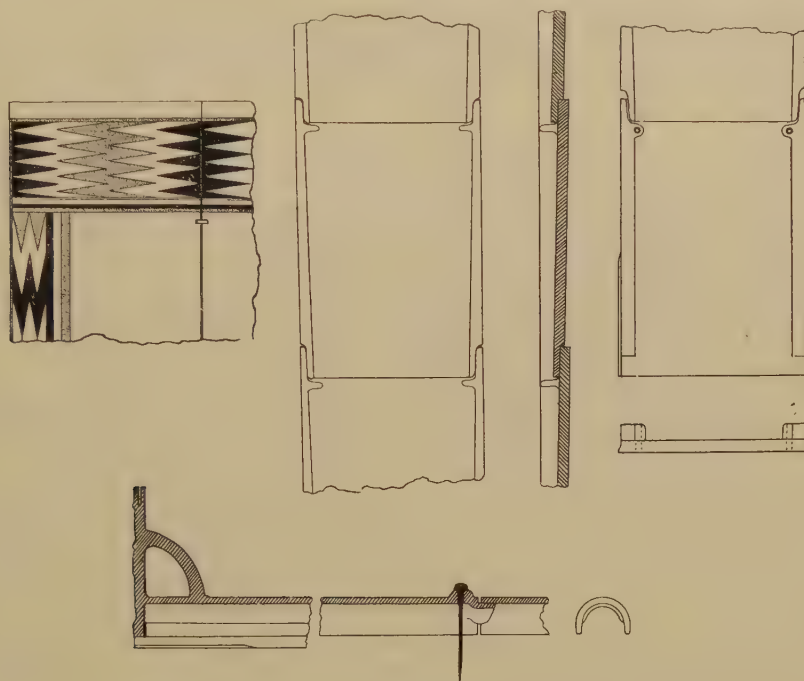


Fig. 26. Tiles from *Lo Scasalo* (Nos. III: 2, III: 3, III: 6).
(After Cozza, *Notizie degli Scavi*, 1888, pp. 424 ff., figs. 10–14).

that the tiles were issued from the *figulina*, and probably also arranged on the roof, in certain numbered series, each tile carrying the number of the series to which it belonged and the number indicating its own place within this series.

In fact, out of the thirteen fragments preserved carrying a double numbering, two series, or rather fragments of series, can be made: —

	On side edge.	On surface of tile.
CIE, 8112	X	X
» 8115	X	XIII
» 8145	X	XIII
» 8120	X	XVI
» 8151	X	XXI

	On side edge.	On surface of tile.
CIE, 8087	Я	IIII
» 8086	Я	IVIII
» 8147	Я	XX

The numbers comprise the following figures: **I**, **V**, **X** or **+**, **L** or **J**, **↓**, **T**, **∩** **D** **<**, **⊕** **⊙**, **Я** **Р**, **Н** **Н**. According to Herbig (CIE, I. c.) they are of Roman rather than of Etruscan character (**V** not **Λ**, **↓** not **↑**); the value of **Я** and **Н** is unknown.

Cozza, I. c., pp. 424 f., No. 13, figs. 10—11; Fenger, TEL, p. 13, fig. 42; Taylor, BSR, 8, 1916, p. 30, No. 7, pl. II; Della Seta, VG, p. 199, No. 3787. For the numbers: Cozza, I. c., p. 425, fig. 12; Graillot, MAH, 16, 1896, p. 138, note 2; Herbig, CIE, II, Nos. 8081—8162, 8549—8562; Helbig, Führer, II, p. 344, No. 1784 p; Della Seta, VG, pp. 195 f., No. 7463 (ff.).

III: 7 (Pl. 52: 166) — Narrow fascia decorated with small palmettes alternating with medallions, below a series of double volutes. The pieces are all more or less restored. This fascia Cozza, certainly wrongly, attached to the lower edge of the revetment plaques No. II: 12. But there seem to have been neither nail-holes nor cramps for its fastening. From its size and decoration one might suppose it to have been a curtain of the eaves-tiles, but on the tiles there are no traces of the fastening of such a curtain. The colouring is gone. Height 9 cm.

Cozza, I. c., p. 428, No. 16, fig. 18; Gusman, L'art décoratif de Rome, pl. 71; Taylor, BSR, 8, 1916, p. 29; Della Seta, VG, p. 197, No. 3754.

III: 8 (Pl. 52: 167) — Small ovolo moulding with leaf-and-dart pattern in low relief. This moulding was probably used to cover the ends of the *templa* or roof-battens, below the terminal tiles of the pediment, as is shown in the reconstructions made by Cozza and Bradshaw.

Colouring: — Leaves, white with a red »pistil» with white »stigmas», on black ground; darts, yellow on red ground.

Height 11.5 cm., length of single pieces 31.5 cm.

Pasqui, NS, 1887, pp. 137 f.; Cozza, I. c., pp. 421 f., No. 9, fig. 6, p. 431, fig. 20; AJA, 2, 1887, p. 464; Fenger, TEL, p. 11, fig. 28; Taylor, BSR, 8, 1916, p. 28, No. 3 c, pl. II; Della Seta, VG, p. 198, No. 3749.

III: 9 (Pl. 53: 171) — Revetment plaques. The decoration is composed of two elements: at the top is a cyma with a leaf-and-dart pattern similar to that of the ovolo; below, separated from the cyma by a roll, are two rows of palmettes, upright and hanging, linked together by S-spirals and enclosed by a concave serpentine band. The petals of the palmettes have raised tongues; in the spandrels formed by the spirals and the maeandering band are lanceolate leaves and small lotuses. The lower edge of the plaques follows the curving band.

Colouring: — Palmette petals, white with tongues alternately dark and light red; serpentine band, white; relief ground, blue-black; leaf-and-dart pattern of cyma probably as that of ovolo No. III: 8.

Height 60 cm., width 52.5 cm.

These plaques covered the rafters (*cantherii*) above the pediment, as is shown beyond doubt by the fact that one of the plaques is cut obliquely (Fig. 27). This plaque is of extreme value as indicating the angle of the pediment, which accordingly would be some 20° . The fascia composed of these plaques probably continued also on the long sides of the temple (as shown in Mr. Bradshaw's reconstruction, in Taylor, l. c., pl. I), since numerous fragments of the plaques were found partly in the big pit, close to its northern wall, partly in the *orto Morelli*, beyond the road. — Similar plaques have also been found sporadically at Civita Castellana (Della Seta, VG, p. 186, No. 7547).

Cozza, l. c., p. 427, No. 15, fig. 17; Borrmann, GB, p. 186, fig. 151; id., KB, pp. 44 f., fig. 32; Fenger, TEL, p. 11, fig. 29, p. 15; Taylor, BSR, 8, 1916, p. 28, No. 3 d, fig. 13, pl. II; Della Seta, VG, p. 197, No. 3747; Luce and Holland, AJA, 22, 1918, p. 325, fig. 4; Ducati, SAE, p. 387, fig. 438; Giglioli, AE, pl. CCCXXXII: 1, p. 62.



Fig. 27. Revetment plaques from *Lo Scasato* (III:9).

III: 10 (Pl. 53: 172) — Revetment plaques. The decoration is composed of three elements: above is a cyma with a leaf-and-dart pattern as the preceding Nos.; in the middle is the main field decorated with two large S-spirals and two large, addorsed palmettes, placed diagonally, with fill ornaments in the form of flower-buds and berries growing out from the bases of the palmettes; below is a border of small palmettes and medallions under a row of S-spirals. The edge of this border follows the outlines of the palmettes and medallions.

Colouring: — Palmette bases and flower-buds, red; berries, yellow; relief ground, black; other colours have disappeared.

Height 65 cm., width 45 cm.

These plaques were probably used to cover the architrave, as is shown in the above-mentioned reconstructions by Cozza and by Bradshaw.

Cozza, l. c., p. 432, No. 11, fig. 8; Barnabei, l. c., pp. 432 ff., fig. 7; Borrmann, GB, p. 186, fig. 151; id., KB, pp. 44 f., fig. 32; Morpurgo, MAL, 13, 1903, cc. 318, 322, note 1; Durm, BER, pl. to p. 75 (w, x), pp. 76 ff., fig. 82 g; Fenger, TEL, p. 11, fig. 27, p. 16; Taylor, BSR, 8, 1916, pp. 28 f., No. 4, pl. II; Della Seta, VG, p. 198, No. 3746; id., IA, p. 210, fig. 214 c; Luce and Holland, AJA, 22, 1918, p. 335, fig. 10; Ducati, SAE, pp. 387 ff., pl. 172, fig. 438, pl. 173, fig. 439.

III: 11 (Pl. 54: 176) — Two fragments of a revetment plaque showing a cyma with a leaf-and-dart pattern as the preceding Nos. To the right this cyma terminates with a curving leaf in high relief; below is a volute similar to those of the acroterion (No. III: 1). These features imply that the fragments belong to a plaque that formed the end of the ornamental frieze. The relief ground was coloured black.

Height as preserved 28 cm. Nos. 3772, 3773.

III: 12 (Pl. 54: 174) — Revetment plaques. Above is a cyma with a leaf-and-dart pattern as in the previous Nos.; below is a bead-and-reel moulding. The main fascia is decorated with a serpentine stalk with two winding tendrils, which traverses the device, while various buds and flowers are scattered in the field. On most of the plaques the stalk is growing from the left to the right, in one it runs in the opposite direction. The colours are blackened.

Height 42.5 cm., width 42.5 cm.

This set of plaques evidently displays a later style of naturalistic origin, in contrast to the rest of the temple's terracotta ornamentation. It has therefore been suggested (Taylor, I. c.) that they were added in later repair-work.

Cozza, I. c., p. 428, No. 16, fig. 18; Graillot, MAH, 16, 1896, p. 140, note 1; Gusman, *L'art décoratif de Rome*, pl. 71; Fenger, TEL, p. 17, fig. 71; Macchiorio, Neapolis, 1913, p. 271, fig. 2; Taylor, BSR, 8, 1916, p. 29, No. 6; Della Seta, VG, p. 197, No. 3753.

III: 13 (Pl. 54: 175, 177) — Revetment plaques, which probably covered the jambs and lintels of doors. They are decorated with a double row of palmettes and lotus-flowers placed back to back, and separated by a row of S-spirals. The inner edge has a cyma with a pattern of circumscribed palmettes; the outer one is scalloped. Fragments of three right-angled pieces exist, suggesting the corners of a door-frame.

Cozza assigned these plaques to the raking cornice, on account of the fact that one of them was finished off obliquely at one end. The plaques, however, seem to be too small for this purpose, and the oblique end may be explained by assuming that the plaque in question covered the lower end of a sloping door-jamb.

Colouring: — On palmettes of cyma, traces of red; other colours have vanished.

Dim. of single pieces 34×40 cm., of corner pieces 43×44 cm.

Cozza, I. c., p. 422, No. 10, fig. 7; Durm, BER, p. 77, fig. 82 h, p. 91; Fenger, TEL, p. 17, fig. 69; Taylor, BSR, 8, 1916, p. 29, No. 5; Della Seta, VG, p. 198, Nos. 3750, 3751.

GROUP IV.

This group comprises a few insignificant fragments, which, from the poor workmanship and the quality of the clay, must be assigned to a late epoch (II—I cent. B. C.). The importance of these pieces, of which some have been wrongly placed among the IV—III century teracottas by earlier writers, lies in the fact that they show that the temple or temples were maintained and repaired until a late epoch.

IV: 1 — Fragment of a plaque showing the hind-legs of two horses in relief, turned towards the left. In the plaque is a circular nail-hole.

Taylor, BSR, 8, 1916, p. 23, No. 4, figs. 11, 12 D.

IV: 2 (Pl. 51: 164) — Antefix with a silen's head covered with a lion's hide, the paws tied round his neck. The shell, now mostly broken, consisted of two parts: an inner, concave part with a row of pointed leaves, and an outer, flatter part with a lotus-palmette pattern. The execution is very poor, and no traces of colouring remain. Height as preserved 19 cm.

Taylor, BSR, 8, 1916, p. 31; Della Seta, VG, p. 194, No. 25212.

IV: 3 — Antefix with a maenad's head, wearing a Phrygian cap, surrounded by a laurel wreath; a veil hangs down at the sides. This antefix is the counterpart of the previous type, as shown by the similarity of the shells. Antefixes of a type identical with this have been found at Orvieto, at the temple of Belvedere (Pl. 69: 226). The maenad's face is almost obliterated, the whole surface is much weathered, and no traces of colouring are preserved. Height 28 cm.

Taylor, BSR, 8, 1916, pp. 31 f.; Della Seta, VG, p. 194, No. 2721.

IV: 4 — Fragments of terminal tiles showing a series of concave strigils separated by grooves, with a plain fascia below, and a groove for insertion of a cresting at the top. On one fragment the strigilation ends abruptly to give place to a flat surface, in which is a nail-hole. This piece probably comes from the end of the pediment where an acroterion of some kind, perhaps a plaque with horses like the fragment No. IV: 1, was attached to it. (Cf. the IV—III century acroteria No. I: 34 a—b).

IV: 5 — Fragments of an open-work cresting, consisting of a perforated fret-work with square panels decorated with four-petalled rosettes; above this was a perforated guilloche surmounted by palmettes and lozenges.

Taylor, BSR, 8, 1916, pp. 25 f. (V, a).

IV: 6 (Pl. 51: 163) — Fragment of a lion's head, worked with a tool. Only left ear and eye preserved. Probably from a rain-spout. Height 22 cm.

Cozza, l. c., pp. 428 f., No. 17; Della Seta, VG, p. 195, No. 2702.

IV: 7 (Pl. 51: 162) — Rain-spout(?) in the form of a lion's head. Height 11 cm.

Taylor, BSR, 8, 1916, p. 26 (V, b).

REMAINS OF COLUMNS.

In the large pit mentioned above were found several tufa blocks from the temple walls, and drums of columns made of a volcanic conglomerate. The drums were found in so great a number that a general idea of the original appearance of the columns could be obtained. According to Cozza, their height was equal to six lower diameters; adding another diameter for the height of the capital and base, we get a column the proportions of which conform to Vitruvius' prescription. The shafts were tapered sharply, the upper

width of the column being less than a third of the lower diameter. The drums were turned, and of varying heights; their upper and lower surfaces displayed shallow sinkings with square holes in the centre. The outside was covered with a thin layer of stucco and painted with red vertical stripes. Unfortunately, Cozza has left no record of the exact dimensions of the drums.

In this connection should be mentioned some fragments of terracotta casings for wooden columns, found in 1903, when the foundations of a magazine were being dug at a spot a little west of the temple area, near the road that crosses the site of Lo Scasato. On this occasion was found a factory for the making of pottery, which included a rectangular basin built of tufa blocks and evidently used for the purifying of the clay; an area paved with flat tiles, probably for the drying of the vessels, and a subterranean, quadrangular reservoir excavated in the rock, of which the roof was supported by two pillars, between which a vertical shaft opened to above. The whole area was covered with sherds of Faliscan vases representing the last phase of this domestic industry, mixed with sherds of so-called Etrusco-Campanian ware (III century B. C.) and certain round pieces of hard-fired clay, used as insulators between the vases when piled up for drying and baking. The terracotta casings were found in the subterranean reservoir, which, however, did not contain any of the above-mentioned sherds. This circumstance implies that the reservoir was already covered over at the time when the manufacture of vases was carried on at the spot, and that, consequently, the terracotta casings antedate the III century B. C. The question of their provenience, whether they come from the small temple spoken of above, or from some unknown shrine in the immediate neighbourhood of the reservoir, must remain unsettled. The pieces are now in the Museo di Villa Giulia together with the other terracottas from Lo Scasato.

a (Fig. 28: 1) — Casing for the base of a column. A piece of this casing was published by Pasqui who, like all subsequent writers on the matter, considered it as belonging to a capital. The general shape of the casing, however, with its almost upright profile, makes it certain that we have to do with the revetment of a base. It is composed of a square projecting fillet at the bottom, a broad shallow scotia with a narrow band-moulding at its lower edge, and a thick torus. Above the torus there seems to have been another scotia, now broken. In the recesses of the mouldings are traces of red. About the half of the circular piece is preserved.

Height as preserved 22 cm., diameter at torus 49 cm., at bottom 53 cm.

Pasqui, NS, 1903, p. 458, figs. 8, 8 a; Helbig, Führer, II, p. 345, No. 1784 s; Taylor, BSR, 8, 1916, p. 26, V (d); Della Seta, VG, p. 199, No. 7457; Ducati, SAE, pp. 393 f., fig. 449: 2.

b (Fig. 28: 2) — Fragment of a base, with part of a plain shaft. The base consists of a torus above two scotiae. Total height of fragment 36 cm., height of base 16.3 cm.

c (Fig. 28: 3) — Fragment of a capital. This piece, which is wrongly described by Pasqui and others as a base, shows an echinus resembling that of a Doric column, and part of a plain shaft. At the base of the echinus is a narrow roll-moulding; at the top is a plain fillet. No colour is preserved. The interior of the echinus is hollow. Height 25 cm.

Pasqui, NS, 1903, p. 459, figs. 9, 9 a.

d — Fragment of a capital similar to the previous one, but with an almost straight echinus, on which are faint traces of red lattice-pattern with dots. Shaft plain.

e (Fig. 28:4) — Fragment of a casing, showing vertical flutings meeting in sharp edges; below the flutings is a narrow torus and a scotia.

In the cathedral of Civita Castellana (in the sacristan's room) is a number of similar casings, found on the site of Lo Scasato: —

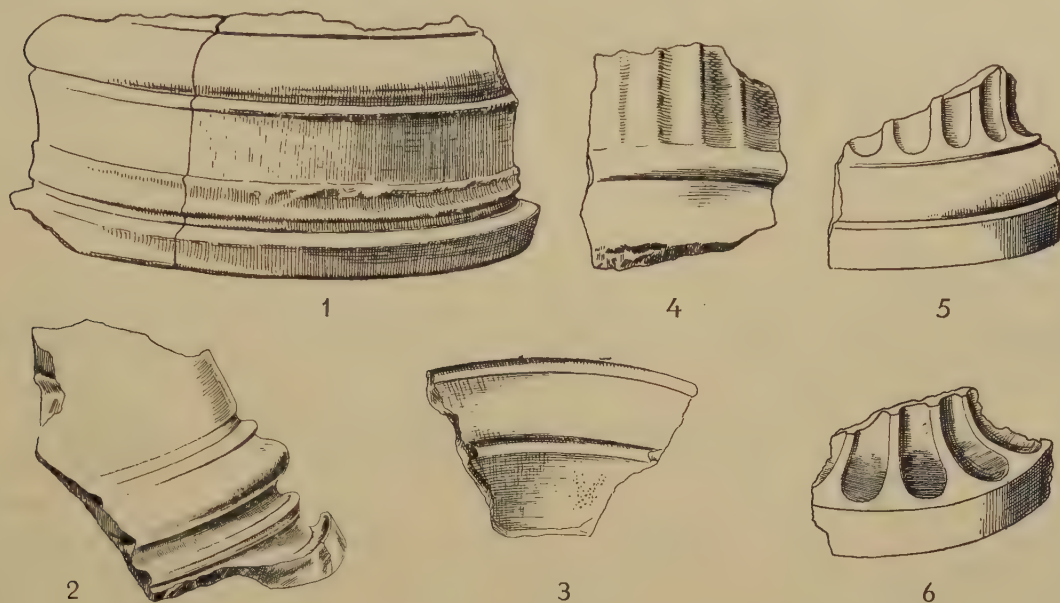


Fig. 28. Fragments of terracotta casings for columns.

f (Fig. 28:5) — Fragment of a column base consisting of a thick torus above a flat moulding. Above the torus is part of a fluted shaft; the flutings are rounded at the ends and separated by flat ridges. Height of base 12 cm.; width of flutings 4 cm., of separating ridges 1.8 cm.

g (Fig. 28:6) — Two fragments of a column base(?), with flutings separated by flat ridges, curved strongly outwards to the base, and ending in oval patches of dark colour.

TERRACOTTAS FOUND SPORADICALLY AT CIVITA CASTELLANA.

In addition to the terracottas found in the regular excavations undertaken at Civita Castellana, there is a number of architectural pieces found sporadically in the *contrade Vignale* and *Sassi Caduti*, or on other sites in or near the city. Some of them are identical with types described above, and have been referred to in connection with these; others,

representing types not mentioned above, are described in the following list. Group I comprises pieces datable to the late VI or early V century B. C.; Group II pieces of Hellenistic date, from the III century or later.

GROUP I.

I: 1 (Pl. 55: 178) — Fragment of an antefix, showing the upper part of a maenad, whose right breast is grasped by the right hand of a silen, stretched forwards from behind under her right arm. The maenad wears a chiton fastened over her shoulders. Her head, crowned by short, ruffled hair-locks, is thrown back, and her right arm is bent at the elbow. Her left arm and the right hand are missing, the nose is badly battered, and the body is broken off just below the breasts. Of the silen remains only his right arm. At the back is a fragment of a flying strut. The clay is yellowish-grey, with particles of augite.

Colouring: — Arm of silen, dark red; hair and chiton of maenad, dark violet; red necklace.

Height 20 cm.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, p. 32, pl. 179: 4; Van Buren, FTR, p. 24 (Antefixae, Div. V, type I); Poulsen, HM, H. 260; Bildertafeln, p. 114.

I: 2 (Pl. 55: 179) — Fragmentary antefix showing a silen's head. The silen has a wrinkled forehead, prominent, arched brows, rounded eyes, a short and extremely broad nose, thick lips, and a single, drooping moustache. The beard is in the shape of a smooth rounded mass; the hair, too, is smooth and covers the head like a tight-fitting cap, receding high up above the temples. The ears are bovine, very large, and point obliquely outwards. The head is arched over by a torus ending on the left side of the head in a shallow disc with a knob in the middle; the other end is broken away. The shell, now mostly missing, was decorated with concave strigils.

The clay is reddish and contains coarse grains of augite and pozzolana. The surface is blackened by fire, and from the right half most traces of colour have vanished. The beard seems to have been yellow, with black radiating lines; the mouche and the moustache were red. On the torus are oblique bands of red, white, and black, meeting above; on the strigils were red central stripes; below the beard is a red border with white dots. Height 24 cm.

Copenhagen, Ny Carlsberg Glyptotek: Wiegand, GNC, pp. 28 f., pl. 176: 2; Van Buren, FTR, p. 12 (Antefixae, Div. II, type VIII); Poulsen, HM, H. 185; Bildertafeln, p. 68.

I: 3 (Pl. 55: 180) — Fragments of a fascia decorated with a pattern of large lotus-flowers and fan-shaped palmettes rising from a row of double volutes coupled together two by two; the palmette and lotus petals run out into points ending with round beads. The pattern is thick and crowded, and executed in relief. The upper edge of the fascia is curved slightly outwards; the lower has the shape of a projecting torus. The piece is pierced by circular nail-holes for attachment.

Colouring: — Palmette and lotus petals, red with white edges, on a black ground; volutes, white, united with red bands; background below volutes, red; on torus, oblique bands, with intended edges, alternately red and black, on a white ground.

Height 20 cm., length as preserved 26.5 cm.

Found opposite the railway station.

Rome, Villa Giulia: Stefani, NS, 1919, p. 197, fig. 4; Della Seta, VG, p. 186, No. 16085.

I: 4 (Pl. 55: 181) — Fragment of a relief plaque, showing a palmette growing obliquely from a curling tendril, below which are traces of a winged being and a roll.

Colouring: — Palmette, white on a black ground; on wing, black stripes.

Height 22.5 cm., length 29 cm.

Rome, Villa Giulia: Della Seta, VG, p. 187, No. 25213.

GROUP II.

II: 1 (Pl. 55: 182) — Fragment of a narrow fascia decorated with lotus-flowers and buds alternating with palmettes, hanging from volutes formed by curved ribbons arching over the lotus-flowers. The upper edge of the frieze is straight, the lower is scalloped. Circular nail-holes in the upper part of the frieze show that it was attached to wood-work.

Colouring: — Palmettes, lotus-flowers, arches, white, on red ground.

Height 12.5 cm., length as preserved 16 cm.

Rome, Villa Giulia.

II: 2 (Pl. 55: 183) — Fragment of a plaque showing a decoration of flat spiral stalks placed two by two, between which are pointed triangular leaves carrying palmettes (now missing). Below, the plaque ends with a roll and a plain narrow fascia. No holes for attachment are visible.

Colouring: — Spiral stalks, white; pointed leaves, yellow, on a reddish ground; relief ground between volutes, green.

Height 18 cm., length 25.5 cm.

Rome, Villa Giulia. No. 14917.

II: 3 — Fragment of the thick torus of a terminal tile, pierced lengthways, and decorated with an imbrication of red and black scales, outlined with white, each with a black and alternately white lozenge in the middle. Thickness 13 cm.

Found on a site called *Orto delle Monache*, near the convent *del Carmine*, north of the modern road to Civita Castellana.

Rome, Villa Giulia: Stefani, NS, 1909, p. 196; Della Seta, VG, p. 186, No. 14911.

II: 4 (Pl. 56: 184) — Statue of Andromeda chained to the rock. The heroine is nude except for a piece of drapery, which hangs from her left arm and covers her right leg. She is sitting, and her raised arms are fettered to the rock with two metal shackles over

her wrists. Missing: most of head, hands and feet, part of abdomen, smaller pieces of breasts and knees, and parts of the rock. Restored: part of left thigh. At the left side of the neck are traces of hair-locks, falling loosely to the shoulders. Round the neck is a torque. In the rock, above the figure's right shoulder and below the right breast, are two circular nail-holes. The interior of the figure and of the rock is hollow. The back is flat. The clay is light yellowish, with particles of augite. No traces of colouring.

The figure probably formed part of a pedimental group, which also showed the monster and the rescuer, Perseus. The date is probably the III century B. C.

Height 87 cm.

Rome, Villa Giulia: Helbig, Führer, II, p. 341, No. 1782 a; Della Seta, VG, p. 186, No. 26776; Ducati, SAE, p. 480.

II: 5 — Mould for antefixes. In this mould was made the antefix No. III: 10 from Sassi Caduti, showing a Nereid and a sea-monster. Height 40.5 cm., width 31 cm.

Rome, Villa Giulia: Della Seta, VG, p. 187, No. 7545.

II: 6 — Fragmentary mould, from which was made the lion's head No. II: 7 from the Smaller Temple of Vignale.

Rome, Villa Giulia.

II: 7 — Fragment of mould for a lion's head.

Rome, Villa Giulia: Della Seta, VG, p. 186, No. 7548.

ARCHITECTURAL TERRACOTTAS FROM THE FALISCAN TERRITORY.

S. MARIA DI FALLERI.

(FALERII NOVI.)

Since 1821 excavations have been repeatedly undertaken within the walls of *Falerii novi*, the chief result of which was the discovery of a large theatre near the southern wall of the city, some traces of streets and houses north of the theatre, a number of inscriptions, and some statues and reliefs of marble. Near the theatre were found the remains of a small circular building, during the excavation of which a number of architectural terracottas was brought to light. Among these, according to Gerhard's description,¹ was a series of antefixes showing »una Vittoria che stringe due pantere«, no doubt a representation of the $\pi\acute{o}\tau\nu\nu\alpha$ $\theta\eta\rho\omega\nu$ motive; there was also »la mezza figura di una donna, grande poco più del naturale e ragguardevole opera d'arte; è vestita e decorata di collane, armille e pendenti, i quali ultimi hanno la forma di grappoli d'uva«. These terracottas were drawn by Signor Laglandière, and the drawings were given to the *Istituto di Corrispondenza archeologica*; I have not been able, however, to trace either these, or the terracottas themselves.

VIGNANELLO.

From the site of Vignanello come two highly archaic pieces of terracotta: a small revetment plaque showing a riding warrior, and a small antefix representing a gorgoneion. Both were found on the *Piano del Molino*, a plateau extending west of Vignanello, and apparently the site of the ancient city which preceded the present town. The plaque was found in 1913, in a *pozzo* discovered during the construction of a convent at the east end of the plateau. The antefix was found in the excavations of 1914, in connexion with the discovery, in the middle of the plateau, of two parallel walls of tufa, 7.80 and 14.50 m. long respectively, running north and south at a distance of 2.8 m. from each other. The discovery of the antefix, together with a column drum of tufa, a small fragment of a strigilated cornice (7 × 8 cm.), pieces of tiles, and some remains of terracotta statues, all with traces of fire, seems to indicate that the walls, or one of them, belonged to a temple.

The terracottas are now in the Museo di Villa Giulia in Rome.

¹ Gerhard, BICA 1829, p. 74; cf. Van Buren, REA, 24, 1922, p. 96.

1 (Pl. 57: 188) — Revetment plaque showing a horse in rapid motion towards the right, mounted by a warrior, who launches a spear with his left hand, and carries a round shield, which covers most of his body. The scene is executed in relief; a second horse is outlined in the background. Under the belly of the horse is a rod, curved at one end like a *lituus*. The plaque is pierced by four round nail-holes for attachment; above and below is a narrow roll. The lower left corner, with the hind-legs and tails of the horses, is broken away, and the back of the warrior's head is split off. At the left vertical edge of the plaque are visible the muzzles of another pair of horses. From this it is clear that two or more plaques were made in one piece and severed afterwards; the latter procedure, however, was apparently not always performed with due care. The plaques, thus severed, probably served to cover the ends of the *mutuli*. The clay is red, coarse, and hard-fired. On the horse, the warrior, and the shield are traces of red colour. Dim.: 19 × 19 cm.

From the stylistic point of view this plaque is highly important. The peculiar outline of the horse, its thin, barrel-shaped body, tall hind-quarters, long neck, ungainly head, and stiff legs undoubtedly point to a very early date. The prototypes of this strange animal are to be found on Greek vases from the Orientalizing period,¹ while its peculiar stylization brings it close to certain products of Etruscan art, such as the carved ivory cup from the Barberini tomb at Praeneste,² the carved ivory situla from the *Pania* tomb at Chiusi,³ and the painted vases from the *Polledrara* tomb at Vulci.⁴ I therefore find no difficulty in dating this plaque to the later half of the VII century B.C. Together with two similar plaques from Rome (Forum, No. I: 3; Sporadic Finds, No. I: 1), this plaque is thus to be placed at the head of the long series of similar or kindred representations, used for the decoration of sacred edifices, specimens of which have been brought to light on several sites in Etruria and Latium.

Another feature significant of an early date, and of the artist's inexperience in making moulds, is the fact that the warrior carries his shield on the wrong side, and launches the spear with his left hand.

Giglioli, NS, 1916, pp. 82 ff., fig. 46; id., NS, 1924, p. 247; Della Seta, VG, p. 206, No. 26280; Van Buren, FTR, pp. 51 f. (Single slabs, III), pl. XXI: 2; Ducati, SAE, pp. 242, 244; Ducati-Giglioli, AE, p. 20, p. 118, fig. 10 a; Giglioli, AE, pl. XCVII: 4, pp. 20 f.

2 (Pl. 57: 186) — Antefix in the shape of a gorgon's head. The gorgoneion is almost circular and forms a mere end-piece to the cover-tile. The eyes are large, rounded at the inner corners, pointed at the outer. The nose is broad, flat, and wrinkled, with spreading nostrils. The mouth is extremely large, with square corners drawn widely apart to show the teeth and the long, pointed tusks, between which the tongue protrudes; the lips are in the shape of raised rims. The ears are rendered as flat, pelta-shaped ornaments and placed very high up; between them, above the forehead, is a single row of short spiral locks, but there are no side-locks and no beard, nor any snakes.

¹ Cf., for instance, the Cretan, Proto-Corinthian, Attic, and Cycladic specimens from this period reproduced in Pfuhl, *MZG*, III, pp. 11—25.

² Della Seta, *VG*, p. 383, pl. LVII: 1; Curtis, *MAA*, V, pl. 13: 2; Giglioli, *AE*, pl. XXXV: 5.

³ Giglioli, *AE*, pl. LXXXI: 2, p. 18.

⁴ Walters, *Catalogue of the Greek and Etruscan Vases in the British Museum*, I: II, pl. XXII.

The clay is red, coarse, and hard-fired. The surface is covered by a pale red slip, which produces the colour of the flesh. The eye-balls are painted white; the irises, black; the brows, eyelids, hair-locks, ear-laps, and lips are outlined with brownish black; at the corners of the mouth and on the tongue are stripes and dots of the same colour.

Height 13 cm., width 14 cm.

In spite of its simple form, the horrifying expression is driven to an extremity in this gorgoneion and is further enhanced by the polychromy. The style and the quality of the clay assign this antefix to about the same date as the previous plaque, or to the VII/VI century B. C. It is thus one of the earliest Etruscan reproductions of a type borrowed from Greek art, which was to become a favourite motive in Etruscan temple decoration.

Della Seta, *VG*, p. 206, No. 27403; Van Buren, p. 8 (*Antefixae*, Div. I, Type VII); Leopold, *MNI*, 1923, p. 47; Giglioli, *NS*, 1924, pp. 236 ff., pl. VIII, fig. a; id., *AE*, pl. XCVII: 3, p. 20.

NARCE.

From the site of Narce, whose cemeteries have yielded an abundant material illustrating the earlier phases of civilization in the Faliscan territory,¹ come two architectural pieces of terracotta, both of archaic, VI/V century date. They are now preserved in the Museo di Villa Giulia in Rome.

1 (Pl. 57: 189) — Antefix showing a silen's head. The silen has almond-shaped eyes, a short snub nose, and open mouth. The beard and the hair above the forehead are dressed in thin pearl-string locks; on either side of the neck are two plain masses of hair. The moustache is single, thin, long, and drooping. The equine ears point upwards and are loosely attached to the hair on a level with the eye-brows. The head is crowned by a diadem and surrounded by a torus and a strigilated shell, most of which is now broken away. The base is flat and receding. The back is hollow and preserves a piece of a flying strut. The lower part of the beard is broken off.

Colouring: — Flesh, white; hair, beard, brows, rims of eyelids, and irises, bluish black; lips, moustache, and mouche, red; ears, white outside, red inside, with small dashes of black indicating hairs; on diadem, cross-stripes in red and white; on torus, oblique stripes in red, white, and black; strigils of shell, white with alternating red and black mid-stripes and black edges; on base, white maeander with white squares in the spaces, which are filled in with red above and black below.

Height as preserved 22 cm., width 18 cm.

Helbig, *Führer*, II, p. 346, No. 1785 m; Della Seta, *VG*, p. 205, No. 16028; Van Buren, *FTR*, p. 12 (Div. II, type X); Giglioli, *AE*, pl. CLXXVIII: 3, p. 33.

2 (Pl. 57: 187) — Small fragment of a revetment plaque decorated with lotus-flowers and palmettes. As shown by the preserved parts of the original edges, the fragment belongs to the lower right corner of the plaque. On it are two addorsed lotus-flowers, the lower of

¹ Della Seta, *VG*, pp. 88 ff.

which ends with a bud; the edge of the plaque follows the outline of this bud. On either side of the lotus-flowers is a palmette, hanging from volutes. The petals of the palmettes are rounded and three-pointed in alternating order.

Colouring: — Rounded palmette petals, black with border and central tongue in white; three-pointed petals, red with white tongue and border; lotuses, white, partly outlined in red; relief ground, black.

Dim.: 17.5 × 15.5 cm.

Della Seta, VG, p. 205, No. 16027.

FABRICA DI ROMA.

From this site comes a winged figure, now in the Museo di Villa Giulia in Rome.

1 (Pl. 56: 185) — Winged female figure, probably representing Victory, flying through the air towards the left. She wears a himation and a thin chiton with buttoned elbow-sleeves. Her body shows clearly through the transparent stuff, which is pressed against it by the wind and flutters behind in large, deep folds. Her right arm, now entirely missing, was raised, holding one end of the himation, the other end of which is thrown round her back and her left arm. This arm is lowered and bent at the elbow, the hand grasping a fold of the chiton. The hair flows backwards in loose curly locks. Round the neck is a necklace of large round beads; in the right ear is a long, bud-like pendant, in the left a disc-shaped ear-ring. On the feet are sandals. Missing: right arm with part of himation, point of left wing and part of drapery to the right, left foot and toes of right.

The interior of the figure is hollow. The back is flat. In the drapery to the right are four large, round nail-holes. The clay is light yellowish-grey, mixed with black and brown particles of pozzolana. On the wings and on the chiton are faint traces of yellow; the latter had a red border above and below; the himation was red with a white border. Height 62 cm.

The attitude of this figure, hovering in the air, and raising one arm with a piece of drapery, vividly recalls some flying figures created by Greek artists, above all the Nike of Paionios,¹ the Nereids from the Nereid monument at Xanthos,² and the Nike figures from the temple of Asklepios at Epidauros.³ This similarity applies also to the rendering of the drapery, which shows the features characteristic of the mentioned sculptures: a thin, transparent garment pressed so tightly to the body that this appears as if naked, contrasting with the deep shadows created by the folds fluttering behind. On account of these stylistic analogies, the figure may be dated to the early IV century B. C. The lineaments of the face, too, seem to be consistent with this date.⁴ The figure may have served as an acroterion.

Helbig, Führer, II, p. 346, No. 1785, I; Della Seta, VG, p. 205, No. 8242; Giglioli, AE, pl. CCCXX.

¹ Treu, *Olympia*, III, pls. XLVI—XLVIII; Richter, SSG, figs. 637—638.

² Smith, *Catalogue of Greek Sculpture in the British Museum*, II, No. 909; Richter, SSG, figs. 302—304; *BrBr*, pls. 211—213.

³ Richter, SSG, figs. 712—713.

⁴ Cf. the »Hertz» head of the Nike of Paionios: Richter, SSG, fig. 693.

ORVIETO.

The city of Orvieto¹ crowns the summit of a large isolated tufa plateau rising steeply to a height of about 200 m. above the valley of the Paglia, just at the point where this river receives the waters of the Chiani, and not far from its confluence with the Tiber. Numerous remains from the Etruscan period prove that this lofty and almost impregnable height was once the site of an important Etruscan centre. The identification of this centre, however, has been a matter of much discussion, and the problem is not yet definitely solved. Having been considered at an earlier period as the representative of *Herbanum* or *Salpinum*,² Orvieto was identified by K. O. Müller³ as the site of the ancient *Volsinii*, which, according to Zonaras, was destroyed by the Romans in 264 B. C., whereupon the citizens were removed to another site.⁴ Müller's view has been accepted and argued by several scholars,⁵ while others⁶ maintained the earlier opinion that the original *Volsinii* lay in the immediate neighbourhood of Bolsena, the *Volsinii* of Roman times, and identified Orvieto with one of the mentioned smaller cities, or, as Perali,⁷ with the famous *Fanum Voltumnae*, the meeting place of the Etruscan league.

The chief argument against the identification of Orvieto as the site of the original *Volsinii* are the facts that no ancient author mentions a *Volsinii veteres* as distinct from a *Volsinii novi*, and that Zonaras' reference to a τεῖχος ὀχυρώτατον at *Volsinii* accords ill

¹ For the site in general cf. Dennis, *CCE*, II, pp. 36 ff.; Nissen, *ILK*, II, pp. 337 ff.

² *Herbanum* is recorded by Pliny, *NH*, III 52; the *Salpinates*, or *Sappinates*, appear in Livy, V 31 f., as the allies of *Volsinii* in its war with Rome in 392—91 B. C. The identification of Orvieto with one of these sites is discussed already in Ciprian Manente's *Historie* (8 vols., 1561—1566), II, Lib. IV, pp. 103 f., and by several later authors; cf. Cluver, *Italia antiqua*, II, p. 553; Dempster, *De Etruria regali*, II, p. 470; Niebuhr, *Röm. Geschichte*, II³, p. 555, note; Conestabile, *Pitture murali*, p. 7.

³ Müller, *Die Etrusker* (1828), I, p. 451; cf. II, p. 352, note 5.

⁴ Zonaras, VIII 7: τὴν πόλιν κατέσκαψε, τοὺς δὲ αὐθιγενεῖς . . . ἐν ἑτέρῳ κατέσκησε τόπῳ. The triumph of the Roman consul M. Fulvius Flaccus *de Vulsinensibus* is recorded in the *Acta triumph.* for the year 490 a. u. c. (*CIL*, I², p. 172).

⁵ Among the upholders of this theory may be mentioned Körte, *AICA*, 1877, pp. 175 ff., and in *Archäol. Studien H. Brunn dargebracht* (1893), pp. 1 ff., Gamurrini, *AICA*, 1881, pp. 28 ff., and *NS*, 1885, pp. 33 ff.; Deecke, in the second ed. of Müller's *Die Etrusker*, I, p. 206, note 56; Milani, *MTE*, p. 46, and *MAF*, p. 57, p. 344; Bormann, *CIL*, XI, p. 424; Nissen, *ILK*, II, pp. 339 f.; Gabrici, *NS*, 1903, pp. 374 f.; Danielsson, *CIE*, II: 1, 1, p. 3; Solari, *TSE*, I, pp. 267 f.; Ducati, *EA*, II, p. 42, and *SAE*, p. 372; Beloch, *RG*, p. 459.

⁶ Bunsen, *BICA*, 1833, p. 96; Golini, *BICA*, 1857, pp. 131 ff.; Dennis, *CCE*, II, pp. 23 f.; Pais, *Storia critica di Roma*, II, p. 447, note 2, IV, p. 293, note 1; Taylor, *LCE*, pp. 149 f.; Philipp, in Pauly-Wissowa, *RE*, s. v. *Salpinates*. Gamurrini almost gave up his earlier view in *NS*, 1896, pp. 324 f.

⁷ Perali, *BSPU*, 9, 1905, pp. 5 ff.; id., *OE*.

with the absence of walls on Orvieto's naturally protected hill.¹ The first argument, however, is inconclusive, since in the case of Falerii the removal of the city, substantiated by archaeological evidence, is recorded only by the same Zonaras,² and no ancient author ever makes a distinction between the old and the new Falerii. As to the second argument, it must be kept in mind that the Byzantine author, reliable in regard to historical events as those referred to above, may easily have misunderstood and misrendered his sources in regard to details such as the fortificatory strength of Volsinii. Too much stress, therefore, cannot be laid upon this incongruity, weighed against the evidence speaking in favour of Müller's theory.

The name of Orvieto, probably a corruption of *Urbs vetus* attested for the city already in the VI century A. D.,³ seems to indicate an abandoned city as distinct from a later settlement. The great number of Etruscan antiquities brought to light at Orvieto clearly attest that the site was an important city, not to be identified with obscure communities such as Herbanum, Salpinum, or others. The date and quality of these antiquities — blocks of tombs built of massive masonry, painted chamber tombs, architectural terracottas from several temples, numerous inscriptions, and various objects of art — give us a picture of a wealthy city flourishing already in the VI century B. C., but reduced to nothing in the III century B. C.⁴ The discoveries made at Bolsena, on the other hand, certainly attest the existence on this site of an Etruscan settlement, but the remains of this are few, late, and less significant compared with the antiquities of Orvieto, whereas the remains of Roman Volsinii are rich and extensive.⁵ The fortunes of the

¹ The absence of protecting walls at Orvieto was observed already by Procopius, *de bello Gothico*, VI 20, 5—11.

² Zonaras, VIII 18.

³ In three letters of Gregorius Magnus: *Monumenta Germaniae Historica, Gregorii I Papae registorum epistolarum*, lib. I, No. 12 (vol. I, p. 13), lib. II, No. 11 (ibid. p. 109), lib. IV, No. 27 (ibid. p. 405). The *Urbs vetus* is further mentioned by Paulus Diaconus, IV 32 (*Mon. Germ. Hist., Script. rerum Lang. et Ital. saec. VI—IX*, p. 127), together with *Balneus Regis*, among the *civitates Tusciae* invaded by the Langobards in November 605 A. D. Procopius, *de bello Gothico*, VI 11, 1; VI 18, 19; VI 19, 1; and VI 20, 5 ff., has the form Ὀρβιβεντός, which probably reproduces, in Greek transliteration, the pronunciation of the name at that time. Perali's etymology of Ὀρβιβεντός, from a constructed Etruscan *Hurtz-vi-velthe* = *sacro recinto di Voltumna*, is based on too many postulates to be taken into consideration. — For the name of *Urbs vetus* cf. Frickenhaus, *BJ*, 118, 1909, pp. 29 f.: »Aus den bisherigen Belegen wird klar geworden sein, dass παλαιὰ πόλις eine entweder durch Verlegung oder Zerstörung verlassene Stadt ist. Ob der aufgegebene Platz im weiteren Verlauf der Geschichte einmal wieder besiedelt wurde, ist dabei gleich-

gültig; der eigentliche Namen ist stets auf eine Neugründung übertragen worden. Dasselbe gilt nun von jeder *Urbs vetus*, wie zwei klassische Beispiele zeigen» (Volsinii and Falerii).

⁴ The cemeteries of Orvieto belong to a period earlier than the middle of the III century; cf. Körte, *AICA*, 1877, pp. 95 ff.; Åkerström, *SEG*, p. 110; Buccolini, *Il problema archeologico di Orvieto antica* (Orvieto 1935), pp. 49 f. Hardly any of the Etruscan inscriptions found at Orvieto are later than the III century B. C., according to Danielsson, *CIE*, II: 1, 1, p. 6; cf. Åkerström, *l. c.*

⁵ The Etruscan remains at Bolsena consist mainly of a number of inscriptions (*CIE* 5153—5194), a number of tombs (cf. the *Indici* to the *NS*, 1876—1930, p. 16), and traces of large polygonal or pseudoisodome walls discovered on the *Mercatello* plateau (*NS*, 1896, p. 325; *NS*, 1903, pp. 359 ff.). The tombs, however, are generally poor and show a marked absence of foreign importations (cf. *NS*, 1893, pp. 64 ff.; *NS*, 1896, pp. 284 f.; *NS*, 1906, pp. 59 ff.); the Etruscan inscriptions are few, not a fourth of the number discovered at Orvieto, and they do not antedate the III or late IV century B. C. (cf. Danielsson, *CIE*, II: 1, 1, p. 87; Buccolini, *o. c.*, pp. 49 f.).

two sites reflected by archaeological data thus closely agree with the theory of an earlier Volsinii on the site of Orvieto, destroyed in 264 B. C. and removed to the shores of the Volsinian lake; the Etruscan settlement existing previously on the new site may have been a *castellum* subsidiary to the original Volsinii.

The theory of Perali, finally, who sees in Orvieto the site of the *Fanum Voltumnae*, is founded on over-weak arguments, of which the chief one, the claimed absence of family tombs at Orvieto, is not in accordance with facts.¹



Fig. 29. Map of Orvieto.

(After Perali, *Orvieto Etrusca*).

The numbers refer to the list of find-spots below.

On the contrary, the extent and character of the cemeteries of Orvieto, and the numerous remains of streets, wells, temples, and other buildings discovered on the plateau² clearly show that during the Etruscan period the site was a city in the ordinary sense of the word, not a *fanum* where occasional gatherings took place. A considerable part of the remains of this Etruscan city consists of fragments of architectural terracottas, which decorated ancient temples. Such terracottas have been brought to light from time to time on the plateau of Orvieto and in its surroundings, mostly in connection with diggings executed for practical purposes. Under such circumstances, naturally, a great

¹ Cf. Buccolini, *o. c.*, pp. 68 f.

² Cf. the list given by Perali, *OE*, pp. 76—82.

part of them have been destroyed or scattered, but from what remains one may get an idea of the great number of sacred edifices erected in the city, and of the art and skill lavished upon their decoration. Perali gives a list of recorded discoveries on the plateau of architectural terracottas and other remains supposed to indicate the presence of a temple, and thus arrives at a number of no less than 17 sacred edifices, of which he regards 13 as »sicuri». It must be observed, however, that the discovery of sporadic terracotta fragments does not prove the existence of a temple on the spot where they were found, as such fragments may have been widely scattered. On the following sites, however, the existence of a temple has been ascertained, or at least made highly probable, through the discovery of more or less numerous architectural terracottas, in connection with more or less extensive remains of walls, or with votive offerings, dedicatory inscriptions, etc.

1 — On the north-east spur of the plateau, near the terrace called *il Belvedere*: remains of a temple with three cellae and rich terracotta decoration (pp. 166 ff.).

2 — In the so-called *Vigna Grande*, to the west of the *Belvedere*: architectural terracottas and votive offerings (pp. 187 f.).

3 — Under the transept of the *Duomo*: here were found, in 1903, two walls of tufa covered on the inside with reddish plaster; together with some fragments of terracotta decoration, two fragments of column bases, and a perforated *cippus* of nenfro with the inscription: *tinia ti<nscvil>*. Cf. Perali, BSPU, 11, 1905, pp. 21 f., fig. 3; id., OE, p. 35, pl. VII: 28; CIE 4920.

4 — In the neighbourhood of the *Via S. Leonardo*: at the opening of this street into the *Corso Cavour*, opposite the *Palazzo Gualterio* (now *Banco di Roma*), were discovered some fragments of fine terracotta sculptures, antefixes, tiles, a large well, and two bases with dedicatory inscriptions (pp. 159 ff.).

5 — In the *Piazza del Popolo*, in front of the *Palazzo del Popolo*: part of a wall of tufa blocks and fragments of architectural terracottas (p. 166).

6 — At the *Piazza Vittorio Emanuele*, under the church of *S. Andrea*: three mighty walls of tufa blocks and fragments of terracotta and marble. Cf. StE, 3, 1929, p. 460; Perali, OE, p. 80 (No. 72).

7 — In the north-west part of the city: in a »favissa» discovered under the present *Palazzo Malvolti* were found, in addition to fragments of bucchero, red-figured Attic vases, and other objects, a number of fragmentary tiles, antefixes, and revetments, apparently the remains of a ruined temple, which may have stood somewhere in the neighbourhood. The terracottas are now scattered, but drawings published by Perali show that there was an antefix representing the head of a bearded (and horned?) silen (or Achelous?) of archaic style; another bearded head, also archaic; a diademed female head; pieces of concave strigils; and a portion of a painted tile, with a row of circumscribed palmettes alternating with lotus-flowers. Cf. Perali, OE, pp. 35 f., pl. I: 3—4, pl. II: 5—6.

8 — Near or under the church of *S. Giovanni Evangelista*: fragments of architectural terracottas, parts of stone columns, cone of tufa with inscription *tinia tinscvil* (pp. 157 ff.).

9 — In the *Cannicella* necropolis, on the southern slope below the cliff: cult place with remains of walls, archaic marble statuette, votive offerings, and architectural terracottas (pp. 188 ff.).

10 — On the so-called *Campo della Fiera*, in the valley south of the city: traces of walls and architectural terracottas (pp. 190 ff.).

11 — Outside the *Porta Maggiore*, west of the city, not far from the left bank of the streamlet *Rio Chiaro*: during excavations undertaken by the land-owner were discovered traces of mighty walls and fragments of terracotta, among which are mentioned: a fragment of an archaic statue representing a female figure seated on a cushion; a fragment of a figure grasping his mantle at the knee; an acroterion (antefix?) with a Bacchic head; an antefix with a palmette, and another showing a youth reposing at a fountain; a gorgoneion. Cf. Gamurrini, NS, 1887, p. 90.

In addition to these discoveries numerous architectural terracottas have been brought to light sporadically at various points of the city and in its immediate surroundings. Some of these are described in the list of such terracottas (pp. 194 ff.); of others, now scattered, may be mentioned: —

a) — A torso of a harpy with feathered breast and curved claws, holding two youths; found in the garden of the monastery *Buon Gesù*, on the south spur of the plateau: Perali, OE, pl. IV: 14.

b) — A fragment of a torso with a hand attached to it; found under the *Palazzo Bisenzio* at the Corso: Perali, OE, pl. IV: 16.

c) — Fragments of eaves-tiles similar to those found at the Belvedere (No. II: 42, p. 000); one fragment found with the above-mentioned torso, another in the mediaeval aqueduct crossing the valley south of the city, a third in the *Crocefisso del Tufo* necropolis: Perali, OE, pl. IV: 13, 15; NS, 1880, p. 447, pl. V: 1.

d) — Fragments of a terracotta frieze of florid style and late date (perhaps from the Imperial age), found near S. Salvatore: Perali, OE, pl. III: 9—10.

e) — An antefix in the shape of a palmette, said to have been of V-century date, found, with traces of a wall, in the corner of the *Corso Cavour* and the *Via Albani*: NS, 1923, pp. 161 ff.

f) — Antefixes with silens' and maenads' heads, found in the *Cannicella* necropolis and in the *Piazza Soliano*: NS, 1886, p. 288; NS, 1887, p. 62; StE, 3, 1929, p. 460.

REMAINS OF A TEMPLE FOUND AT THE CHURCH OF S. GIOVANNI.

Gamurrini, BICA, 1880, pp. 133 ff.; id., AICA, 53, 1881, pp. 44 ff.

In a quarry near the church of *S. Giovanni Evangelista*, at the south-east edge of the plateau, was found a truncated cone of tufa, with the inscription *tinia tinscvi* (CIE 4919), a broken column of travertine, a Doric capital of terracotta, and some fragments

of architectural decoration of the same material. These remains clearly show that a temple dedicated to the Etruscan Jupiter stood on this place, probably on the very site of the church. Among the terracottas was a head of a laughing silen, which was reproduced and described by Gamurrini, who also mentions »una faccia di ninfa di stile arcaico per acroterio del tetto; piccole testine per le metope; un fregio sostenuto da una rampa di bronzo posta dietro a specie di doppia coda di rondine».

Gamurrini's description and the figure of the silen's head accompanying it permit us to identify this head, and some of the other heads found on the same site, with a number of small terracotta heads now in the Museo Archeologico in Florence, formerly erroneously ascribed to Bolsena, or considered to be of unknown provenance. The heads are made of a coarse, yellowish-grey clay and modelled by hand. Holes bored in their tops, and traces of a buttress on one of them, attest their employment for architectural decoration.

Three of them (Nos. 1—3) are archaic, datable in the early V century B. C., while the fourth, from its stylistic affinity to the pedimental figures from the temple at the Belvedere, may be dated in the early IV century B. C.

1 (Pl. 58: 190) — Head of a laughing silen. He has a broad, snub nose, large eyes protruding between thick lids, a wrinkled forehead, and thick, bulgy brows marked with incised lines. The mouth is wide open in a laugh, the lower jaw is drawn a little to the left, and the teeth are showing. The lower lip is thick and prominent, with a large mouche. The moustache is drooping. The beard is short and rounded, with shaggy strands marked by undulating furrows drawn with a blunt tool. The hair is in a solid mass receding far back above the temples, and descending in front of the ears, which are large and pointed.

The prominent parts of the head are badly rubbed and battered. In the crown are five round holes, in two of which are iron nails. The back is rough, with traces of what seems to have been a buttress.

Colouring: — Face, lips, moustache, and mouche, deep red; hair, beard, brows, irises, and outlines of eyelids, black; eye-balls and teeth, white.

Height 11 cm.

Florence, Museo Archeologico, No. 71210: Gamurrini, BICA, 1880, p. 134; id., AICA, 53, 1881, p. 47, note 2, pl. BC: 3; Van Buren, FTR, p. 12 (Antefixae, Div. II, type IX), pl. IV: 3 (the authoress does not realize that the head in Florence is identical with that described by Gamurrini).

2 (Pl. 58: 191, Fig. 31: F 1) — Small head of a youth. The face is triangular, with a pointed chin. The eyes are almond-shaped swellings. The brows are in the shape of two ridges starting from the root of the thin nose. The mouth is small and bow-shaped, with pointed, pouting lips. The hair is in archaic curls all round the forehead.

Colouring: — On flesh, traces of red; lips, deep red; hair, brows, eyelids, and irises, black.

Height 8.5 cm.

Florence, Museo Archeologico, No. 78794: Van Buren, FTR, p. 54 (Acroteria, single slabs, VII), pl. XXII: 1 (wrongly described as the head of a woman).

3 — Small head of a woman. The face is oval, the eyes are almond-shaped swellings, the mouth is straight. The hair is in a solid mass all round the forehead and is encircled by a diadem. In the crown is a round hole. The head is badly battered, and of the polychromy only some traces remain: traces of white on the face, of black on the hair, and of red on the diadem.

Height 9 cm.

Florence, Museo Archeologico, No. 78795.

4 (Pl. 58: 192) — Female head of longish oval form, with full cheeks and chin. The eyes are set between thick and marked lids; the irises and pupils are marked with incised circles. The lips are full and straight. In the ears were large disc-shaped ear-rings, but only that of the right side is preserved. The nose is broken off, and the hair, which was worked separately, has been torn away, save at the nape of the neck, where a thick mass of it remains, with a smooth surface. In the crown is a circular hole.

Colouring: — Flesh, white, with traces of red on the right cheek; brows, edges of eyelids, and irises, black; lips, hair, and ear-ring, red.

Height 11 cm.

Florence, Museo Archeologico, No. 80160: Van Buren, FTR, p. 54 (Acroteria, single slabs, VIII), pl. XXII: 2.

REMAINS OF A TEMPLE DISCOVERED IN THE VIA S. LEONARDO.

Minto, NS, 1913, pp. 290—294; id., BA, Anno V, 1925/26, vol. 1, pp. 68—80.

During draining operations carried out in the *Via S. Leonardo*, between the *Piazza del Popolo* and the *Corso*, were found some important fragments of architectural terracottas, a large *pozzo*, and two bases of *nenfro*, one of which had a dedicatory inscription in Etruscan characters, reading: *Ae Titi Vuci nas turce Mi Peθns*. The finding of these objects apparently shows that a temple stood somewhere in the neighbourhood, but unfortunately no further investigation was made on the site.

The terracottas are now in the Museo dell'Opera del Duomo at Orvieto. The greater part of them forms a homogeneous group including some fragments of finely modelled pedimental figures, together with various tiles and antefixes. The pedimental figures are modelled entirely by hand, of a yellowish-red clay containing particles of augite and dark red grains of pozzolana; the surface is covered with a slip of finely levigated clay, on which the colours are applied. The antefixes and tiles are made of a similar clay, but with the help of moulds. The date of this group, as will be particularly argued below, is the last quarter of the V century B. C. As a second group are set apart two specimens of antefixes of different style and manufacture; these are apparently of late date, probably from the II—I century B. C.

GROUP I.

Pedimental figures.

I: 1 (Pl. 59: 193, 194) — Head of a bearded man, executed all in the round. This head has an expression of exalted and placid majesty. The forehead is broad and high, with a faint horizontal wrinkle in the middle. The eyes are long and narrow, with projecting upper lids; the irises are marked by faintly incised circles, and the gaze is fixed downwards. The nose is long and straight, forming an almost imperceptible angle to the forehead. The lips are full and delicately modelled, with edges marked by slightly incised lines. The moustache, which covers the upper lip, hangs down in two long strands mingling with the stylized curls of the beard. The long hair is parted above the forehead, waved back, and tied up in a large knot in the neck; on the crown the strands of hair are indicated by simple incised wave-lines. On the head is a high diadem in the form of a wreath of laurel leaves arranged in three superimposed rows, with four berries placed symmetrically in the front; the diadem is fastened with a taenia, which also serves to hold up the heavy hair-knot at the back. This diadem apparently imitates a metal model; the groove between the berries in the front seems to indicate a hinge.

A part of the right side, including the ear, is missing, and so is a piece of the left cheek with part of the hair above it; the latter break, however, has been filled in with plaster. In the crown is a hole, probably for a *meniscus*.

Colouring: — Flesh, red; hair and beard, brown; irises, dark red; on wreath, traces of white.

Height 17.5 cm.

Minto, NS, 1913, p. 292, fig. 3; id., BA, 1925/26, p. 69, figs. 3, 4; Pernier, *Dedalo*, 6, 1925, fig. on p. 161; Ducati, SAE, p. 434, figs. 499, 500; Perali, OE, pl. VIII: 34; Giglioli, AE, pl. CCCXXI: 5, p. 60.

I: 2 (Pl. 61: 197) — Head of a bearded man. This head lacks the expression of exalted calm characteristic of the previous one. The forehead is lower, the eyes look straight forwards, the nose is more prominent, forming an obtuse angle to the forehead, the lips are parted, the moustache and beard are shaggy, the lineaments somewhat irregular. These features give to the head an expression of fierceness and commotion. The hair is parted above the forehead and twisted into a knot at the back. A narrow gap stretching from the left moustache upwards across the left eye and the forehead is filled in with plaster. Part of the crown and of the back is missing.

Colouring: — Flesh, red; hair and beard, brown.

Height 14 cm.

Minto, NS, 1913, p. 292, fig. 4; id., BA, 1925/26, p. 69, fig. 5; Perali, OE, pl. VIII: 32; Giglioli, AE, pl. CCCXXI: 3, p. 60.

I: 3 (Pl. 60: 195, 196) — Female head. The face is oval, with a high, smoothly curved forehead, delicately modelled brows, firm cheeks, and a softly rounded chin slightly depressed in the middle. The upper eyelids are thick and prominent, and the irises are marked by incised circles. The nose is straight, with a faint swelling at the tip. The upper lip is gracefully curved, the lower is full and straight. The hair is parted above

the forehead and combed back in long, wavy strands, curling above the temples and gathered into a pointed knot in the neck. The back of the head is modelled in a sketchy manner, the strands of hair being indicated by a few roughly incised lines, with a furrow marking the partition. On the head is a diadem of thick, acorn-like leaves arranged in six superimposed rows; this diadem, which no doubt imitates a metal one, is fastened round the neck with a taenia. In the ears are flat, oval pendants, each with a small knob at the end. The pendants are turned a little forwards towards the chin, which seems to indicate that the head was originally leaning a little forwards. In the top of the head is a hole for a *meniscus*.

Colouring: — Flesh, white; lips and irises, dark red; hair and brows, reddish brown; in corners of eyes and on lids, dots and touches of red; diadem, yellow.

Height 14.5 cm.

Minto, NS, 1913, p. 291, fig. 2; id., BA, 1925/26, pp. 68 f., figs. 1, 2; Ducati, SAE, p. 434, figs. 496, 497; Perali, OE, pl. VIII: 33.

I: 4 — Two fragments of a female head, comprising the forehead with traces of hair, the eyes, the nose, and one half of the upper lip. To these fragments may belong a piece of a diadem similar to that of the previous head, coloured yellow. The flesh is white, the hair red, the eyes are outlined with black, and the irises are brown. Height 9 cm.

I: 5 (Pl. 61: 198) — Torso of a youth. The figure rested on the left leg, of which a small piece is preserved below the hip; the right leg, which is broken off along the pelvic curve, was probably raised, to judge from the edge curving out at the fracture. The torso is inclined to the left, and the right arm, now entirely lost, was raised almost vertically, while the left is lowered and bent at the elbow; the hand and the wrist are missing. The anatomy of the torso thus disposed is carefully studied; the muscles, the smooth skin, the curly pubes, and other details are rendered with great mastery.

On the right side are traces of a garment; another piece of drapery covers the back and is drawn forwards over the left arm. Round the upper part of this arm is a bracelet with round *bullae*, of a well-known type.

The back of the figure is applied, by means of a projecting ridge, to a thick terracotta slab, which ends just below the shoulders. These, therefore, are worked wholly in the round, and so was the head, which is now missing. The upper edge of the slab is cut obliquely, sloping downwards from the right shoulder to below the left, which shows that the figure was placed in the right half of the pediment. In the preserved part of the slab is a nail-hole, which pierces it obliquely. The interior of the figure is hollow. On the flesh are traces of red.

Height as preserved 31 cm.

To this torso may belong three smaller fragments, one of them composing the calf of a left leg, and another a piece of drapery.

Minto, NS, 1913, p. 291, fig. 1; id., BA, 1925/26, p. 69, figs. 6, 7.

Antefixes and tiles.

I: 6 (Pl. 62: 201) — Antefix showing the head of a silen. He has a bulgy, wrinkled forehead and rounded eyes protruding between thick lids; the irises and pupils are marked with incisions. The beard, the moustache, and the hair showing at the temples are rendered in numerous curling locks. On the head, resting on the small equine ears, is a wreath of ivy-leaves and berry-clusters wound with fillets. Over the shoulders is a lion's skin the paws of which are tied in a knot below the beard. The head is encircled by a torus; the shell, which is entirely broken away, was no doubt decorated with a pattern of scrolls, palmettes, and lotus-flowers, like that of the antefix No. II: 32 from the temple at the Belvedere, to which this type is very similar. At the back is a fragmentary cover-tile with a flying strut.

Colouring: — Flesh, dark red; beard, moustache, hair, and irises, brownish black; ivy-leaves, light blue.

Height as preserved 25 cm.

Minto, NS, 1913, pp. 292 f., fig. 6; id., BA, 1925/26, p. 71, fig. 8.

I: 7 (Pl. 62: 202) — Two antefixes showing the head of a maenad, forming the counterpart to the silen of the previous No. The face is oval with regular features; the eyelids are worked up with a tool, and the irises are marked with incised circles. The hair is parted above the forehead and combed back in long wavy strands, which fall to the shoulders from behind the ears. On the head is a diadem decorated with a row of four-petalled rosettes. In the ears are disc-shaped ear-rings. Round the neck is a twisted necklace with three cordoned bullae hanging over the flat base; the one in the middle is large and heart-shaped, those on the sides are smaller and kidney-shaped. The shell which encircled the head is very fragmentary; it was decorated like that of the previous No.

Colouring: — Flesh, white; lips, red; brows and edges of eyelids, black; irises, brown with a black pupil; hair, dark red; diadem, yellow; ear-rings, white; necklace, yellow; bullae, striped with black, with yellow cordons. On base, white maeander filled in with red and black.

Minto, NS, 1913, p. 292, fig. 5; id., BA, 1925/26, pp. 69 f., coloured plate to p. 68.

I: 8 (Pl. 62: 199) — Lateral acroterion in the shape of a sea-horse applied to the upright part of an L-bent tile. The figure is executed in high relief, except for the neck and head, which rise above the tile and therefore are worked in the round. The monster has a small head with a beaked nose, a long beard, bulbous eye-brows, and small upright ears; a long neck with a serrated crest; a fish-like body with pointed pectoral fins; and a long serpentine tail ending with a double many-pointed fin. Parts of the tail and of the caudal fin are restored.

The upright part of the tile is decorated with addorsed palmettes placed obliquely between oblique S-spirals so as to form a continuous pattern running between stripes of red and black, two on either side; the spirals are black, the petals of the palmettes red and black alternately; the ground is cream. The sea-monster is cream, with curved red

stripes across the body; the fins, the beard, and the crest are red; the background is black. The underside of the tile, of which only a narrow strip is preserved, has a decoration of palmettes and lotus-flowers identical with that of the ordinary eaves-tiles; but on this tile, which was placed at a corner, the pattern runs in two directions.

Length as preserved 69 cm.; height of upright tile, 18 cm.; thickness 3.5 cm.; total height to top of acroterion 27 cm.

Minto, NS, 1913, p. 293, fig. 7; id., BA, 1925/26, pp. 73 f., fig. 9; Van Buren, FTR, p. 39 (Akroteria, Type III: i); Ducati, SAE, pp. 389 f., fig. 440; Perali, OE, pl. VIII: 35.

I: 9 — Fragments of eaves-tiles. These tiles were decorated on the underside with a painted border of palmettes and lotus-flowers put back to back in two rows separated by a row of double spirals in the middle. The petals of the palmettes are alternately red and black; the lotus-flowers are black with red central buds and red sepals; the spirals are black. The ground is cream. The border is edged on either side by two parallel stripes, red and black.

Width of border 28 cm.; thickness of tile 3.5 cm.

Minto NS, 1913, p. 293; id., BA, 1925/26, p. 76, fig. 10.

I: 10 (Pl. 62: 200) — Fragments of eaves-tiles decorated, on a white ground, with a painted border of palmettes and lotus-flowers alternating in a single row; the palmettes hang from spirals growing out from the base of the lotus-flowers. The petals of the palmettes are alternately red and black; the lotus-flowers are black with red sepals; the spirals are black. The border is edged on either side by an inner red and an outer black stripe.

Width of border 18 cm.; thickness of tile 2.8 cm.

Minto, NS, 1913, p. 293; id., BA, 1925/26, p. 76, fig. 11.

I: 11 — Fragments of revetment plaques decorated with a pattern executed in relief and composed of a lower row of palmettes alternately upright and hanging, between S-spirals; and of an upper row of upright palmettes alternating with upright lotuses and encircled by arching fillets ending in spirals, from which the lotuses rise. Above this pattern is a series of concave strigils.

Colouring: — Lotus petals, white, red, and yellow, on a red ground; strigils, white with red central stripes.

Dim. 41.5 × 28.5 cm.

Minto, NS, 1913, p. 293; Perali, OE, pl. III: 11.

GROUP II.

II: 1 — Fragment of an antefix with a human head encircled by a shell decorated with a rich pattern of palmettes, foliage and flowers. Of this shell two other fragments are preserved. At the back is a fragmentary heavy cover-tile with a flying strut. The clay is red and mixed with coarse sand and grains of pozzolana.

Colouring: — On shell, faint traces of white; on neck, faint traces of red.
Height as preserved 30 cm., width 34 cm.

Minto, NS, 1913, p. 292.

II: 2 — Upper part of a human head, probably from an antefix. The features have Scopaic character; the forehead is surrounded by locks in disorder, emerging from under the hem of a pointed cap that covers the head. The back is hollow. The clay is light yellow, containing numerous brown grains of pozzolana.

Colouring: — On flesh and hair, traces of red; on cap, traces of yellow.
Height as preserved 21 cm., width 21 cm.

Minto, NS, 1913, p. 293.

In spite of their fragmentary state the terracottas brought together in Group I enable us to get a fairly good idea of the appearance of the building which they once adorned. It was obviously a temple of modest dimensions, but decorated with unusual care and talent: with a flat raking cornice embellished by a border of palmettes and scrolls, with sea-horses rearing above the gable ends, with silens' and maenads' heads looking down from the painted eaves, and with a series of exquisitely modelled figures filling the space of the pediment.

These figures probably represented an assembly of deities, as may be assumed from the dignified character of the heads, and from the magnificent diadems with which they are crowned. We may even venture to identify some of these deities. The bearded head No. I: 1, with its expression of placid majesty, can only have belonged to a figure of the supreme god, Tinia-Jupiter. The other male head, No. I: 2, with its turbulent expression and ruffled beard, seems appropriate to a figure of Neptune. The female head No. I: 3 may be that of Iuno or of Ceres.

These heads are to be reckoned among the most outstanding specimens of ancient terracotta sculpture that have come down to us, as important for artistic merit as in point of style. Stylistically, the heads display an unmistakable influence from the great Hellenic art of the V century B. C., and especially from the art of Phidias and his school. This influence is manifest above all in the head of Jupiter, whose serene expression and ideal features recall the great master's statue of Zeus at Olympia, such as we may imagine it through the medium of certain copies or imitations, more or less faithful in details, but all stylistically related to it. Of such copies or imitations may be especially mentioned a gem in the Eremitage with the head of Zeus, copied, according to Furtwängler,¹ »nach einem Vorbilde früher phidiasischen Stiles«, with hair and beard »ganz in der Weise phidiasischen Stils gehalten«; further a gem from Amisos now in Berlin²; the marble head from Mylasa now in Boston³; and another marble head from Cyrene.⁴ With images of this kind, and especially with the gem in the Eremitage, the terracotta head from Orvieto has several features in common. It has the same noble profile as

¹ Furtwängler, *AG*, I—II, p. 188, pl. XXXIX: 31; Rizzo, *Dedalo*, 7, 1926, p. 289.

² Wiegand, *Amtl. Berichte aus den K. Kunstsammlungen*, XXXIV, Juni 1913, pp. 169 f., fig. 87; Bieber,

in the text to *BrBr*, pl. 676—677, pl. 10, fig. 11; Rizzo, *l. c.*, p. 285.

³ *BrBr*, pl. 572; Rizzo, *l. c.*, p. 285.

⁴ Rizzo, *l. c.*, frontispiece.

these, the same slight inclination forwards, the same lowered gaze shaded by prominent upper eyelids closely approaching the brows, and a similar treatment of hair and beard, which are composed of stylized strands and curls, sharply outlined as if chased in bronze. The peculiar stylization of hair and beard, so vividly reminiscent of metal technique, is characteristic of all these terracotta heads and is an important criterion of their date, having its parallels among Greek V century works, such as, in addition to the Phidiasic representations already mentioned, the head of Hera in the British Museum,¹ the Hera Farnese,² the Demeter in the Capitoline Museum,³ and others; in certain respects, moreover, the features of the head No. I: 3 may be compared with those of the last-mentioned statue.

From the stylistic analogies stated above it is evident that the influence exerted by the Greek artists of the great period, and especially by Phidias and his school, reached wide, and inspired works of great beauty and character also in far-off Etruria. The date of our terracotta figures, consequently, is to be fixed in the last quarter of the V century B. C., instead of in the middle of the IV century, as was hitherto supposed.⁴ The gap between the archaic Etruscan art and the works influenced by Greek IV century and Hellenistic art is thus partially filled, and the general assertion that in Etruria works reflecting the ideal style of Greek V century art are lacking, is thus apparently a rule not without exceptions.

Our figures are thus created wholly in the spirit and style of classical Greek art. In spite of this, their character of works made on Etruscan soil is evident from the bracelet with hanging bullae worn by the youth (No. I: 5) and from the magnificent diadems which crown the heads. Both kinds of ornament are typical Etruscan. Of especial interest are the diadems of laurel or acorn-shaped leaves, which no doubt reproduce prototypes of precious metal.⁵ Diadems of this type are characteristic of a certain group of funeral statues from the territory of Chiusi, of a style evidently inspired by Greek sculpture of the later half of the V century B. C.⁶ The date of the terracotta figures established on the ground of stylistical criteria is thus corroborated through the presence of this special type of ornament.

The antefixes and tiles grouped with the pedimental figures seem to be of about the same date as these, or slightly later. The head of the silen (I: 6), with its beard of archaizing curls, is undoubtedly a type created in the V century. The head of the maenad (I: 7) has a certain affinity to the heads of the funeral statues spoken of above. Finally, the pattern of oblique S-scrolls and addorsed palmettes, which adorned the raking cornice (No. I: 8), is known already in the archaic period, as is shown by its appearance on painted eaves-tiles from this period found at Orvieto (Sporadic Finds, No. I: 5, p. 196); the peculiar form of the palmettes, with out-turned petals, appears on red-figured vases from the later half of the V century B. C.⁷

¹ Winter, *KiB*, 8/9, 288: 3.

² *BrBr*, pl. 414; Winter, *KiB*, 8/9, 288: 11.

³ *BrBr*, pl. 358.

⁴ Minto, *BA*, 5, 1925/26, p. 80; Ducati, *SAE*, pp. 431 ff.

⁵ Cf. two gold wreaths, one with myrtle, the other with laurel leaves, now in the British Museum:

Marshall, *Catalogue of the Jewellery*, pp. 264 f., Nos. 2292—93, pls. XLVIII and XLIX.

⁶ Giglioli, *AE*, pls. CCXXXI—CCXXXV.

⁷ Cf., for instance, Jacobsthal, *Ornamente griechischer Vasen*, pl. 110 b; Pottier, *Vases antiques du Louvre*, III, pl. 144, G 433.

REMAINS OF A TEMPLE DISCOVERED IN THE PIAZZA DEL POPOLO.

Mancini, RM, 13, 1898, p. 192; Deonna, STC, p. 149, note 1; Perali, OE, p. 34.

During works of repair carried out in the Piazza del Popolo, near the steps leading to the Palazzo del Podestà, there was brought to light a section of a wall constructed of rectangular blocks of tufa put together without mortar. The wall was 0.75 m. wide and preserved to a length of 2.86 m., running north-east and south-west. Together with it were found the following fragments of architectural terracottas, which are now preserved in the museum at Orvieto. They seem to be of a comparatively late date (III—II centuries B. C.).

1 — Fragment of a plaque with a right hand attached to it, grasping a fragmentary object that looks like a staff or the hilt of a sword. The fragment may have formed part of a pedimental figure.

Colouring: — Hand, red; hilt of sword or staff, yellow; plaque, black.

Length of fragment 24 cm., thickness of plaque 3.3 cm. No. 1135.

2 — Fragment of a plaque or tile decorated with chequers painted in red and black on a white ground. Dim.: 25.5 × 27 cm., thickness 3 cm. No. 1149.

3 — Some small, insignificant fragments of revetment plaques showing palmettes in relief and part of concave strigils.

THE TEMPLE AT THE BELVEDERE.

Cervelli, BICA, 1829, pp. 11 f.; Gerhard, BICA, 1831, pp. 7 f.; Faina, NS, 1879, pp. 30 f.; Gamurrini, AICA, 53, 1881, pp. 47 ff.; Milani, MI, 1, p. 93, note 2; Cardella, Catalogo del Museo Civico di Orvieto (1888), pp. 62, 68, 70; Perali, BSPU, 11, 1905, p. 7; Deonna, STC, pp. 141 ff.; Perali, Orvieto (1919), p. 12; Halbherr, ILN, dec. 1921, pp. 910 f.; Pernier, NS, 1925, pp. 133—158; Stefani, *ibid.*, pp. 158—161; Pernier, *Dedalo*, 6, agosto 1925, pp. 137—164; StE, 1, 1927, pp. 546, 553; Pernier, NA, 62, agosto 1927, p. 470; *id.*, NS, 1929, pp. 233—243; Minto, NS, 1934, pp. 67—88; Lake, TT, pp. 98—100.

The remains of a temple with a triple cella and rich terracotta adornments have been excavated on the north-eastern spur of the plateau of Orvieto, not far from the edge of the cliff, in an area lying between the famous *Pozzo di S. Patrizio* and the terrace called *il Belvedere*. Parts of this temple were discovered already in 1828, during the construction of the *Via Cassia Nuova*, which ascends the rock on this side. Portions of walls built of square tufa blocks and a quantity of fragmentary architectural terracottas were then brought to light. These remains, however, were not taken much care of: the walls were partly destroyed, partly covered by the road; of the terracottas only a part was preserved, which was finally brought to the *Opera del Duomo* and formed the nucleus of its collection of local antiquities. In 1879, when trees were planted along the road, other terracotta fragments turned up, which caused Count E. Faina to investigate some

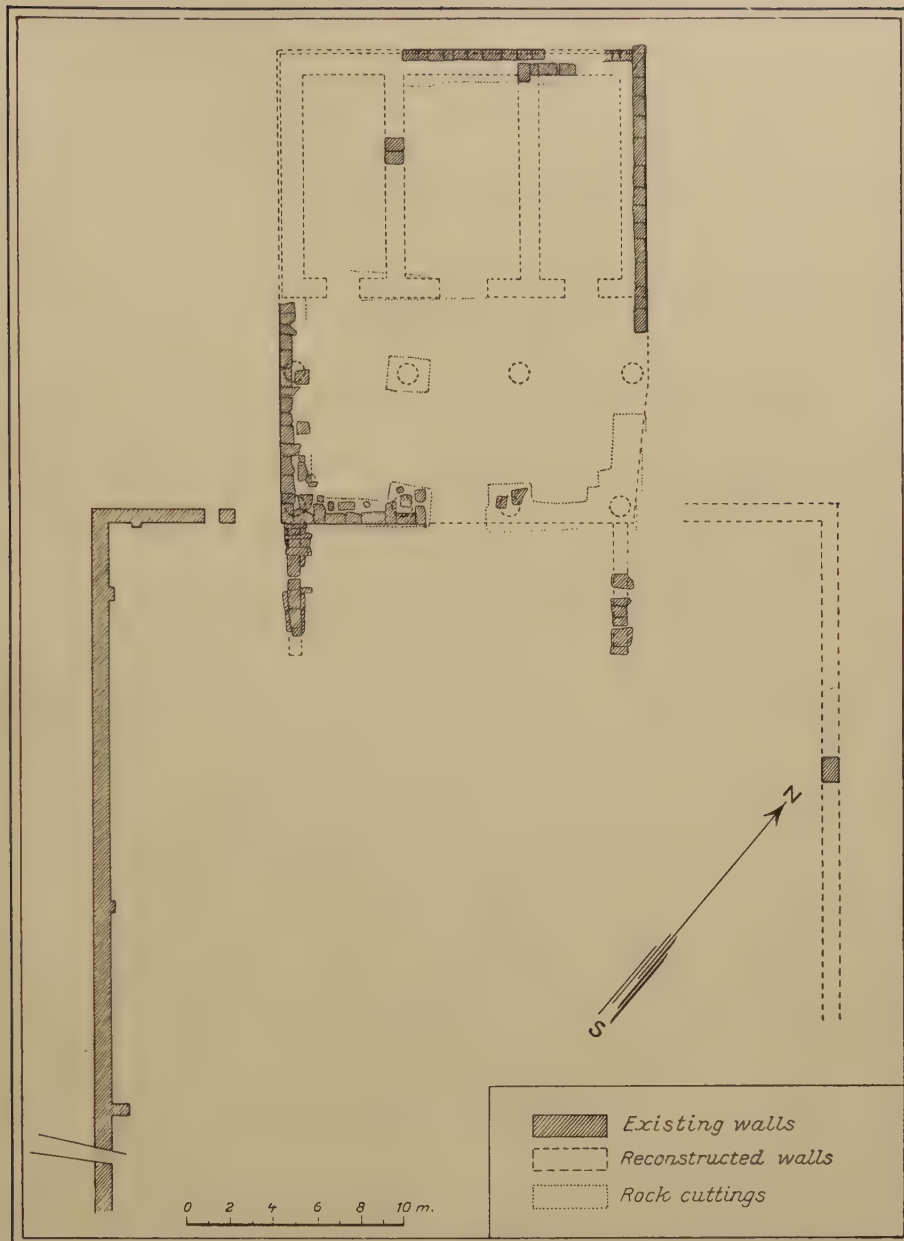


Fig. 30. Plan of Temple and Sacred Area at the Belvedere, Orvieto.
 (Based on plans given by Stefani, *Notizie degli Scavi*, 1925, p. 159, and by Minto, *ibid.*, 1934, p. 75).

what further on the spot. On this occasion a portion of a plastered wall of large tufa blocks came to light, together with a lot of bricks, pieces of painted plaster, bronze and iron nails, and terracotta fragments, which were added to the above-mentioned collection. Finally, in 1920 the *Soprintendenza alle Antichità* in Florence started a systematic investigation of the temple, through a series of excavations, which were carried on until 1924, under the direction of L. Pernier and E. Stefani. The excavations were completed through an investigation of the area south and south-east of the temple, undertaken between 1930 and 1933 by A. Minto.

The temple is founded on the living rock, which at this point slopes rather abruptly towards the south and east. The remaining parts of the structure consist of sections of foundation walls constructed of rectangular tufa blocks of varying size put together without mortar and preserved, at some points, to a height of two courses. The walls are bedded in shallow trenches cut in the rock; where the ground falls, the cuttings assume the aspect of steps descending the slope. Similar cuttings of square form were evidently made to take the foundations of columns. From the remaining sections of walls supplemented by the rock cuttings Prof. Stefani could make out the ground plan of the temple perfectly. The temple, facing south-east, occupied a rectangular space measuring 21.91 m. in length by an average width of 16.90 m.; the front, however, held only 16.30 m. in width, owing to the fact that the north-east side of the pronaos for some unknown reason deviates inwards, as is shown by the rock cutting at the east corner. There were three cellae measuring 11.36 m. in length by an inner width of respectively 3.80—5.48—3.80 m. The pronaos had a depth of 10.55 m. The axial distance between the first and second rows of columns was 6.20 m., while from the axis of the latter to the outer face of the front wall of the cellae were 3.55 m. The columns were not placed on a line with the cellae walls, but at equal intervals which, in consequence of the above-mentioned contraction of the façade, means that the intercolumniation of the front row was 5.03 m., while that of the second row was 5.23 m.

In front of the temple, at a depth of about 2 m. below the level of its rear parts, were discovered two sections of walls starting at right angles from the near corners. These walls are probably the foundations for the parapets of a staircase or, since no traces of steps were found, of an earthen ramp leading up to the temple podium.

During the last excavations undertaken by A. Minto the terrain in front of the temple was further explored. The most important result of this investigation is the discovery of a wall of tufa blocks, which bounded the sacred area in front of the temple. This wall starts near the south corner of the temple, running due south-west to a point some 8.50 m. beyond it, in a line with the temple front; at this point it turns at right angles and continues in a south-easterly direction for a length of about 33 m. In trenches made on the north-eastern side of the area, towards the edge of the plateau, were found a few blocks, which probably belonged to a wall that bounded the temple area on this side; this wall, however, must have been destroyed already during the construction of the *Pozzo di S. Patrizio*.

Various remains of the superstructure were found in the earth of the surrounding area, which, however, displayed no traces of stratification. Of the columns there were found four drums of tufa badly preserved, with a diameter varying from 0.88 to 1.00 m.

Two pieces of a profiled base of *nenfro* perhaps belong to the temple podium. Numerous fragments of large bricks of poorly baked clay and pieces of stucco painted in red and white indicate that the upper parts of the temple walls were built of brick and plastered. The main part of the loose objects, however, consisted of fragments of various architectural members of terracotta used for the protection and decoration of the entablature, which was apparently of wood. There were also found several nails of iron and bronze used for the fastening of the terracotta plaques to the wood-work.

Numerous fragments of similar terracottas were brought to light already in 1828 and 1879. The regular excavations, however, increased the harvest of such fragments considerably and permitted a close observation of the circumstances in which they were found. Most of them were discovered along the north-west and north-east walls of the temple, bedded in a stratum of ash, charcoal, and reddish earth, which evidently shows that the building was destroyed by fire. In contrast to the earth of the surrounding area this stratum was almost undisturbed, especially along the back wall, where the rising rock ground was hewn away for a width of 3.80 m. from the wall, thus forming a cavity, in which the terracottas fallen from above lay hidden. The greater part of the fragments found along this wall belong to pedimental figures, which shows that the back of the temple as well as the front had a pediment adorned with a figured composition. During the concluding researches carried out in the temple area by Minto, a small number of architectural terracottas was also brought to light.

The terracottas are now in the *Museo dell'Opera del Duomo* at Orvieto. A small part of them apparently belong to the late archaic period and these are therefore set apart here as a separate group (Group I). The presence of these early terracottas shows that the temple existed already in the early V century B. C., a date which is not contradicted by the results of a stratigraphical research at the south corner of the temple (NS, 1925, pp. 153 f.). The main part of the terracottas, however, is of later date and may be taken together in a second group, which comprises most of the various kinds of fictile devices used for the protection and decoration of an Etruscan temple: tiles and revetment plaques, antefixes, acroteria and pedimental sculptures. The pedimental figures, which are all homogeneous in style and manufacture, together with the plaques that covered the rake of the pediment and the architrave (No. II: 44), apparently belong to the set of terracotta decoration which took the place of the archaic one. This set of terracottas may be dated, mainly from the style of the pedimental figures, as will be argued below (pp. 184 ff.), to the early IV century B. C. Some of the antefixes, namely those of Nos. II: 32 and II: 36, showing silens' and maenads' heads of rigid style, no doubt belong to the same original decoration, while the others, which show the same types of heads in a softer execution, are apparently later, ranging in date probably from the later IV to the II century B. C. These antefixes consequently attest that the terracotta decoration of the temple was repeatedly repaired. This is shown also by the fragments of eaves-tiles, which present three different kinds of painted decoration, and by the presence of some revetment plaques and tiles (Nos. II: 47—II: 49), whose crowded and complicated patterns point to a comparatively late date.

The clay is in both groups coarse, yellowish-grey, with black particles of augite and red grains of pozzolana. The colours were applied before firing.

GROUP I.

I: 1 (Pl. 63: 203) — Lower left corner of a revetment plaque showing the forelegs of a horse, executed in relief. The horse is turned to the left; its head and chest must have projected beyond the edge of the plaque. To the right are traces of the foreleg of a second horse, which probably stood next to the spectator. The plaque is framed by a flat raised border and has three round nail-holes, two of which, however, do not penetrate to the back.

Colouring: — Legs of off horse, red with white hoofs; leg of near horse, black with red hoof; frame, cream edged with red.

Height 40 cm., width 33 cm.

The fragment, which was found near the front of the temple, probably belongs to a plaque that covered the end of the *columnen*.

Pernier, NS, 1925, p. 157, fig. 25.

I: 2 (Pl. 63: 206) — Acroterion in the shape of a silen's head encircled by a concave shell. The left half of the face, the edge of the shell, and the left corner of the base are missing. The silen has almond-shaped eyes with sharply outlined lids and brows, a squat nose, and thick, closed lips. The equine ears are turned forwards. The hair is in a series of corkscrew locks above the forehead; the beard is composed of long, flat strands ending with small curls or knobs; the mouche has the form of a pendant tongue; the moustache was double and drooping. At either side of the head were two long corkscrew tresses reaching to the long flat base. The shell consists of a torus arching over the head, a row of scallops, and a series of striated strigils, with a palmette above the head. The back is flat, without any traces of a cover-tile or of a strut. At either side, behind the edge of the shell, is a vertical groove, and below to the left is a hole bored vertically upwards. These devices no doubt served for the fastening of the acroterion. The clay is yellowish-brown and mixed with particles of augite. The polychromy is gone. Height 36.5 cm.

Tarchi, AUS, pl. LXXVII: 2.

I: 3 — Fragment of a cover-tile closed at one end by a flat, semicircular plaque decorated with a palmette painted in yellow on a black ground, with alternately red and black tongues on the petals. Width 19 cm., height 13 cm. No. 2030.

I: 4 (Pl. 63: 204) — Fragments of painted eaves-tiles. The projecting end of the tile has on its underside a painted frieze, composed of a series of oblique S-spirals and addorsed palmettes springing from the meeting volutes. Cf. the tile found at the church of S. Francesco (Sporadic Finds, No. I: 5). The frieze is bounded in front by a narrow black stripe, while the inner edge consists of two broader ribbons, black and red. The spirals are black, the petals of the palmettes alternately black and red, all on a cream ground. The front edge of the tile is decorated with a row of squares painted in red, white, and black. The pattern was drawn with a pointed instrument before the colours were applied. In the middle of the tile, just behind the painted frieze, is a circular hole

for a nail which fastened the tile to the roof. There was apparently no hanging curtain, as no holes for its fastening are to be seen.

Width of tile 60 cm., thickness 4 cm.; width of painted frieze 24.5 cm. No. 2088.

Pernier, NS, 1929, p. 242, No. B d 3.

I: 5 (Pl. 63: 205, 207) — Three fragments of terracotta moulds, with plaster casts made from them. The casts show that the figures formed in the moulds were of a summary form, and that details such as toes, fingers, etc. had to be worked up afterwards with a tool. At the edges of the moulds are large circular bosses to receive the blows that were necessary to remove the casts. The fragment **a**) shows the chest, abdomen, left leg, and part of the right thigh of a man who has gone down on his right knee; round his neck is a chlamys and from the outstretched left arm, now lost, hangs a drapery forming zigzag folds. Below the left foot is a piece of a flat base. Dim. 27×18 cm.

The fragment **b**) shows part of the bent left leg and the left forearm of a woman wearing a thin chiton and a himation falling in stylized zigzag folds. Dim. 46×23 cm.

The fragment **c**) shows the left leg and buttocks and the left arm (?) of a figure, with vertical zigzag folds of drapery. Dim. 34×18 cm.

Gamurrini, AICA, 1881, p. 50; Cardella, o. c., p. 70, Nos. 717—719; Pernier, Dedalo, 1925, fig. on p. 157, p. 160.

I: 6 (Pl. 63: 208) — Mould for an antefix of a rather peculiar style. The antefix shows a female head with oval face, almond-shaped eyes between thick lids, a very broad and plump nose, and full lips curved slightly upwards. The ears stand straight out and are schematically modelled. The hair is in twisted parallel locks covering the head like a cap; on either side of the head, from behind the ears, hangs a broad mass of hair rendered »Etage«-fashion. The head is encircled by a row of flat tongues with raised edges. Height 18 cm.

Minto, NS, 1934, p. 70, p. 79, fig. 7.

GROUP II.

Pedimental figures.

The pedimental figures are executed entirely by hand. The heads and shoulders are modelled in the round, while the bodies and the legs are applied to heavy terracotta plaques, about 3.5 cm. thick and pierced by round nail-holes for attachment. In some cases the place of the figure in the pediment is indicated through the slant of the upper edge of the plaque. Each figure is leaning forwards at an angle of about 12° , and rests upon a plinth projecting from the background plaque. The plinths have an irregular front decorated with a simple maeander pattern painted in red and white, and projected beyond the architrave, as is shown by rebatements on their undersides.

The modelling is vigorous and expressive, but lacks the refinement characteristic of the fragments from the *Via S. Leonardo*. The interior of the figures is hollow. The clay

is yellowish-grey, containing black particles of augite and red lumps of pozzolana. The surface has no slip. The colours are applied before firing.

A. Figures and fragments of figures ascribable to the back pediment.

Several fragments of pedimental figures were discovered in the excavations of 1920—1924, lying in an undisturbed stratum along the back wall of the temple. The figures restored from these fragments Pernier therefore considered to have decorated a pediment at the back of the temple. The figures brought to light in 1829 and 1879, when the west corner of the temple was unearthed, probably belonged to the same pediment.

II: 1 (Pls. 64: 209, 66: 215, C: 2) — Figure of a bearded man wearing a chlamys. The man stands facing the front, resting on his left leg, while the right is at ease, slightly bent at the knee, with the sole planted on the ground. The left arm is set akimbo; the right is lowered, and the hand, now lost, probably held a spear or similar object. The head is thrown back and turned in three quarters profile to the right.

The man is nude except for a chlamys which, fastened round the neck with a circular brooch, hangs down behind the shoulders, forming, on either side of the figure, a row of zigzag edges, with small weights attached to the corners. The trunk is too short compared to the legs, but otherwise the anatomy is carefully studied, and details of eyes, hair, beard, pubes, etc., are worked sharply with the modelling tool. The eyes are large, gazing a little upwards. The pupils are marked by borings, the irises by deeply incised circles, the lacrymal caruncles by small circular knobs. The lids are very thick and undercut, with incised wrinkles at the outer corners. In the forehead is a horizontal wrinkle. The mouth is half-open, showing the teeth. The beard and moustache are rendered in shaggy tufts. The hair is parted above the forehead and combed to the sides in wavy, well-defined strands gathered up into swelling masses at the ears and in the neck, by means of a string tied round the head. The left side of the head is unfinished.

The plinth has an undulating front, with two rounded projections to take the feet. The background plaque finishes above on a level with the shoulders, sloping downwards from the left to the right shoulder, which indicates that the figure stood in the left half of the pediment, looking towards its centre. The angle of the pediment, as deduced from this figure, was about 17°. In the drapery below the left shoulder is a nail hole. In the top of the head is a hole for a *meniscus*. At the back, between the shoulders, is a steam-hole.

The figure is composed of eleven fragments. Missing: most of nose, lower lip, and extremity of beard; right hand; left elbow with part of forearm, parts of left hand and fingers; most of genitalia; right knee (now restored), smaller parts of ankles and of the left thigh and knee (restored); tip of right great toe; parts of background plaque between legs and at edges, with parts of chlamys.

Colouring: — Flesh, red; on hair, traces of red and black; teeth and eye-balls, white; chlamys, white with a dark red border; background, black.

Total height 81,5 cm. No. 2005.

ILN, 1921, p. 910, central figure; Pernier, NS, 1925, pp. 143 f., pl. VI a, b, p. 149, fig. 15 b; id., *Dedalo*, 1925, figs. on pp. 155 f., p. 160; Ducati, SAE, p. 435, fig. 501; Pernier, NS, 1929, pp. 243 f., No. 1; Tarchi, AUS, pls. LXXV: 3, LXXVI: 1.

II: 2 (Pls. 64: 211, C: 3) — Figure of a youth. The figure is resting on his left leg, while the right is at ease, slightly bent at the knee. The head is almost in profile to the right, and the body turns in the same direction. The right arm is lowered and bent at the elbow; the left is also bent, with the forearm stretched forwards horizontally. The youth is nude except for a himation, which covers his left shoulder, hanging down in zigzag folds, while another part of it is drawn across the back and forwards over the right arm; the ends of it are broken away. The body is slender and well proportioned; the musculature, the lineaments of the face, and the locks of the hair are carefully modelled. The irises and pupils of the eyes are rendered by incised circles and borings. The hair is in well-defined strands curling at the temples and at the nape of the neck, and forming a rosette of pointed tufts on the crown. On the feet are sandals, the soles of which are rendered plastically, while the thongs are indicated by painting. The figure stands upon a base of irregularly rounded shape, which rests on the rectangular plinth. The base is pierced by a circular nail-hole; in the remaining parts of the background plaque are two other holes, and in the drapery below the left arm is a fourth. The lateral edges of the plaque diverge upwards. The upper edge is on a level with the left forearm, sloping upwards towards the right shoulder. This shows that the figure was placed in the right half of the pediment. In the top of the head is a hole for a *meniscus*. Missing: Point of nose; right hand; upper edge and hanging end of drapery over right arm; lower part of drapery hanging from left arm; most of genitalia; large portion of left thigh (now restored); tip of right great toe; large portions of background plaque (now restored). The left arm is cut off behind the wrist, on a line with the edge of the background plaque; the hand was apparently attached to the following plaque.

Colouring: — Flesh and hair, dark red; pubes, brown; drapery, white with a dark red border; sandal thongs, base, and background plaque, black.

Total height 87 cm. No. 1377.

Cervelli, I. c.; Gerhard, I. c., No. 1; Gamurrini, I. c., p. 50; Cardella, o. c., p. 70, No. 723; Milani, MI, I, p. 93, n. 2 a; Deonna, STC, pp. 143 ff., fig. 8; Pernier, *Dedalo*, 1925, fig. on p. 154, pp. 158 ff.; Giglioli, AE, pl. CCCXXVI: 4, p. 61; Tarchi, o. c., pls. LXXV: 1, LXXVI: 1, LXXVII: 3.

II: 3 (Pls. 64: 210, 66: 216) — Fragmentary figure of a young warrior. The figure stands full-face, with his left leg planted firmly on the ground, while the right is lifted and the foot rests upon a rock to the left. The right hand rests on the right knee; the left arm is lowered, and the hand, now missing, held the hilt of a sword put into a broad scabbard, whose point rests on the ground. The warrior's head is slightly turned towards the right shoulder. He wears a short tunic and a cuirass composed of rectangular overlapping plates arranged in rows encircling the chest, with a plain fascia above and two broad shoulder-pieces bordered by incised lines. The arms, legs, and feet are bare. The head was protected by a helmet, most of which is now broken away. The eyes are large and rounded between thick lids; pupils and irises are marked by incisions. The mouth is closed, with full lips carefully modelled. Of the hair only a few curls are preserved in front of the left ear. In the forehead is a horizontal wrinkle.

Below, connected with the left leg and the sword, is a piece of the background plaque. The plinth bulges out in the front to give place for the left foot. The rock is pierced with

a circular nail-hole, and in the fragment of the plaque are five similar holes. The right arm was attached to the plaque by a short strut. In the top of the head is a hole for a *meniscus*.

Missing: front and top of helmet; nose; lower part of chest, abdomen, hips, and upper part of left thigh; part of right leg between knee and ankle; fingers of right hand; upper part of left arm; left hand; hilt of sword and part of sheath near the point; portions of plinth and background plaque.

Colouring: — Flesh, red; hair, black; tunic, white with a dark red border on the sleeves; sheath of sword, dark red with a white hilt; cuirass, cream, with red borders on shoulder-pieces and a »star» of five red squares between them; rock, red; background, black.

Total height about 80 cm. No. 2009.

Pernier, NS, 1925, p. 143, fig. 10; id., NS, 1929, pp. 236 ff., Nos. 3, 4, 6, 7, fig. 1; Perali, OE, pl. XII: 45.

II: 4 (Pl. 65: 212) — Fragmentary figure of a warrior. The figure stands to front, resting on his right leg, and with the left slightly advanced. He wears a cuirass similar to that of the previous figure, with a row of large tabs along the lower edge, just above the hips. Below these are the folds of a short tunic. A piece of drapery coming from behind the back is drawn obliquely across the body, the loose end hanging in symmetrical folds from the left forearm, which is stretched forwards horizontally; the left hand probably carried a lance.

The body is preserved from below the shoulders to above the ankles. The entire right arm and the upper part of the left are missing; the fingers of the left hand and some folds of the drapery are damaged. At the back are fragments of a thick plaque.

Colouring: — Flesh, red; drapery, white with a dark red border; tabs of cuirass bordered with red.

Height as preserved 55 cm. No. 2006.

Pernier, NS, 1929, p. 238, No. 5, fig. 2; Tarchi, AUS, pl. LXXV: 2.

II: 5 (Pl. 66: 216) — Head of a young man. The eye-balls are set between thick lids widely opened. The pupils and irises are incised, and in the forehead is a horizontal wrinkle as on the heads of the previous figures. The lips are slightly parted, showing the points of the teeth. The hair is rendered in a sketchy manner, by rough notches and scores made with a tool. The right ear and the locks in front of it are carefully modelled, while the left side of the head is unfinished, which shows that the head was to be seen in profile or in three-quarter view to the right. In the top of the head is a hole for a *meniscus*. The tip of the nose is damaged. On flesh and hair, traces of red. Height 13 cm.

This head may possibly have belonged to the previous figure. It was found near the north corner of the temple.

Pernier, NS, 1925, p. 144, fig. 15 a; id., NS, 1929, pp. 235 f., No. 2.

II: 6 (Pl. 66: 214) — Head of an old, bearded man. The crown is bald; the forehead has a deep, horizontal wrinkle in the middle and smaller wrinkles above the brows. The

eyes are set between very thick lids, with deep wrinkles at the outer corners. The lacrymal caruncles are indicated by small knobs at the inner corners; the pupils are deeply bored, and the irises are marked by incised circles. The nose is strong, broad and prominent. The lips are very thick and half-opened, showing two large teeth in the upper jaw. The hair is in numerous thick curls at the temples and round the back of the head. The beard and moustache consist of long, well-defined strands curling at the ends. At the point of the beard is a fragment of the old man's right hand combing it with the fingers. This gesture and the expression of the face indicate a man lost in meditation.

The right side of the head is less carefully executed than the left, which shows that the head was to be seen in three-quarter profile to the left. In the crown of the head is a hole for a *meniscus*.

Colouring: — Flesh, red; on forehead and beard, traces of white; irises, black.

Height 16 cm. No. 1348.

Faina, I. c.; Gamurrini, I. c., p. 51, pl. BC: 4; Cardella, o. c., p. 70, No. 737; Milani, MI, I, p. 93, note 2, d; Deonna, STC, pp. 142 f., fig. 7; Pernier, Dedalo, 1925, p. 160, frontispiece; Ducati, SAE, p. 435, fig. 502; Perali, OE, pl. VII: 25; Giglioli, AE, pl. CCCXXVI: 1, p. 61; Tarchi, AUS, pl. LXXVII: 4.

II: 7 — Upper part of a male head wearing a brimmed *petasos*, with a small wing attached at the right side. Of the face only the forehead, the right eye, the upper half of the nose, and part of the right cheek are preserved. The pupil and iris are incised. At the right temple are some curly locks of hair. The head no doubt belonged to a figure of Mercury.

Colouring: — Flesh, red; hair and *petasos*, dark purple. Dim. 10 × 11 cm.

Faina, I. c.; Gamurrini, I. c., p. 51, pl. BC: 5; Milani, MI, I, p. 93, n. 2 e; Deonna, STC, p. 148.

II: 8 — Left hand grasping the handle of a crutch. On the crutch are incised lines imitating the veining of wood. This fragment perhaps belonged to the same figure as head No. II: 6.

Gamurrini, I. c., p. 51, pl. BC: 6.

II: 9 (Pl. 67^z: 217) — Lower part of a draped female figure. The figure, preserved from the waist downwards, is in side view to the right, resting on the right leg, the left bent at the knee and advanced, with the foot set upon a flat oval elevation; the upper part of the body was apparently leaning forwards. The figure wears a chiton reaching to the ankles, a himation falling to the feet in heavy folds, and a hind's skin fastened with a girdle round the waist, the head and a cloven-hoofed foreleg hanging down along the right leg of the figure. On the feet are sandals, whose soles alone are rendered plastically, while the thongs are indicated by painting. This figure perhaps represented Diana.

At the figure's back is the usual plaque, broken above and to the right; to the left on a level with the hips the original edge is preserved, cut obliquely inwards. The plaque is pierced by three nail-holes, one in front of the figure, to the right, another between its feet, and the third in the folds of drapery at its back. Missing: Left half of plinth with greater part of right foot which was facing.

Colouring: — Feet, white; chiton, light red; himation, white with a dark red border; hind's skin, dark yellowish grey, with red colour in the mouth and on the back of the skin; soles of sandals, red; thongs, black; background, plinth, and elevation under the foot, black.

Height as preserved 45 cm. No. 1378.

Gamurrini, l. c., p. 51; Cardella, o. c., p. 70, No. 722; Milani, MI, I, p. 93, n. 2 c; Deonna, STC, pp. 146 f.; Pernier, Dedalo, 1925, fig. on p. 158, p. 160.

II: 10 (Pl. 67: 218) — Fragmentary figure of a draped woman seated on a rock. The figure is turned to the left; her right hand rested on the right knee, her left on the rock. She wears a long chiton, which forms a series of thick folds between her legs. A long shawl is drawn across her back and twisted round her left arm, one end hanging over the rock, the other thrown across her lap. From each shoulder hangs a flat ribbon striped obliquely with incised lines.

There are four nail-holes, and at the back, between the shoulders, is a round steam-hole. The upper edge of the plaque slants downwards from the right to the left shoulder, which shows that the figure was placed in the right half of the pediment and, owing to its small height, near its end. At the right knee is a round, vertical moulding. Missing: head and neck; right hand and forearm; left hand with part of forearm; both feet and part of base to the left.

Colouring: — Flesh, white, on a ground colour of red; chiton and shawl, red, the former with a dark red border edged on either side with white stripes; rock, red; moulding at right knee, white.

Height as preserved 48 cm. No. 1379.

Cervelli, l. c.; Gerhard, l. c., No. 7; Gamurrini, l. c., p. 51; Cardella, o. c., p. 70, No. 724; Milani, MI, I, p. 93, note 2 b; Deonna, STC, p. 147; Pernier, Dedalo, 1925, fig. on p. 159, p. 160; Perali, OE, pl. VI: 24; Giglioli, AE, pl. CCCXXVI: 2, p. 61; Tarchi, AUS, pl. LXXVI: 3.

In addition to the mentioned figures and fragments of figures there is a number of smaller pieces belonging to figures less restorable than these. Some of these fragments were found in 1829 and 1879 and may be identical, partly at least, with some pieces spoken of by Gamurrini, who mentions »una testa di capro; tre gambe con schinieri, e tre nude; parte del corpo con corazza; due mani destre, che dovevan reggere un'asta; due piedi chiusi da scarpetta femminile, e un altro con la scarpa a spacchetto legato a cordoncini; e vari altri frammenti delle figure.» («Una testa coperta da pelle leonina, Ercole», mentioned by Milani, l. c., may have been an antefix of the type No. II: 35 described below). Other small fragments were found at the back of the temple in the excavations of 1920—1924; Pernier mentions »altri 25 frammenti più piccoli, dei quali due appartengono a mani, due a una clava o tronco nodoso.»

Of these small fragments the following pieces may be particularly mentioned, serving to complete our conception of the figured decoration of the pediment:

II: 11 — Fragmentary plinth with the feet of a standing warrior. The feet are nude, facing; above the right is a portion of a greave. Behind is a piece of the plaque, pierced by a nail-hole. On the feet and on the greave are traces of red.

II: 12 — Plinth with the feet of a standing figure attached to it. The feet are dressed in laced boots; the right is turned to the left, the other is facing, with lifted heel, which shows that the figure rested on the right leg. The boots are coloured red, the background black.

II: 13 — Left foot in boot, on plinth; and fragment of another left foot, also in boot.

II: 14 — Fragment of leg protected by greave.

II: 15 — Left leg of seated, draped figure.

II: 16 — Fragment of plinth, with a rounded projection upon which is the hoof of a horse.

II: 17 — Fragment of a right shoulder, with short sleeve of tunic and a piece of drapery across it, painted red.

II: 18 — Right shoulder and part of chest of a male figure, with two nail-holes, a thick bunch of folded drapery, and part of the background plaque.

II: 19 — Fragment of female arm, with traces of sleeve, bracelet with bullae at elbow, and spiral snake bracelet round wrist.

II: 20 — Fragment of a smooth cuirass formed to a female breast, with traces of an aegis edged with snakes; apparently from a figure of Minerva. The cuirass is decorated with white, four-petalled stars with a black centre, on a dark red ground.

II: 21 — Upper part of a helmet, with holes for the eyes, and a male left hand attached to it. Hand red, helmet dark red.

II: 22 — Fragment of a bearded warrior, with cuirass and tunic. The fragment comprises the upper part of the chest (minus shoulders), the neck, and part of the beard and mouth. Flesh, tunic, and cuirass coloured red.

II: 23 — Fragment of male head, with right ear and traces of hair-locks deeply incised. Face and crown missing, left side unworked. Coloured red.

B. Pedimental figures ascribable to the front pediment, having been found in front of the temple during the excavations in 1920—1924 and in 1934. The fragments found on this side of the temple are few in number, apparently owing to the fact that this part of the area was dug up and ravaged already in the XVI century, when the well of St. Patrick was constructed.

II: 24 (Pl. 65: 213) — Fragment of a warrior. The figure stands to front, resting on his left leg. The right arm is set akimbo, with the back of the hand against the hip. The

warrior wears a short tunic and a cuirass composed of two plates modelled to the form of the body and put together by means of hinges above the shoulders and clasps along the sides; the edges of the cuirass are thickened and set off by incised lines. The right arm is modelled in the round and connected with the background plaque by two struts. The upper edge of the plaque slopes downwards from the left shoulder to below the right, thus indicating that the figure had its place in the left half of the pediment. In the remaining part of the plaque are four nail-holes. The left edge of the plaque is partially preserved and slopes inwards. In the neck of the figure is a round steam-hole. Missing: head; left half of chest above hip, including left shoulder and arm; right leg with hem of tunic above; lower part of left leg; most of background plaque.

Colouring: — Flesh, red; tunic, dark red; cuirass, reddish yellow; background, black. Height 52 cm. No. 2117.

Pernier, NS, 1925, p. 156, fig. 23; id., NS, 1929, p. 239, No. 1; Tarchi, AUS, pl. LXXVII: 1.

II: 25 — Fragment of the left shoulder of a warrior, with the sleeve of a tunic and the shoulder-piece of a cuirass made of overlapping plates and coloured red. The fragment was found at the west edge of the modern road leading from the *Pozzo di S. Patrizio* to the temple. Dim.: 12 × 12 cm.

Pernier, NS, 1929, p. 240, No. 2.

II: 26 — Fragment of a male torso, with traces of mantle folds coloured in red.

NS, 1934, p. 68.

II: 27 — Fragment of a rich drapery coloured light red, with a black wave-pattern at the lower hem. Dim.: 32 × 14 cm.

NS, 1934, p. 72.

II: 28 — Fragment of a right arm, perhaps belonging to the same figure as the previous fragment.

NS, 1934, p. 72.

Acroteria.

II: 29 (Pl. 68: 219) — Central acroterion in the form of a gorgon's head. The hideous features of this mask are worked out elaborately with the tool. The forehead is wrinkled and full of protuberances, the brows are sinuous, the cheeks fat and swollen, the chin is divided. The eyes are large and squinting. The upper lip and the squat, wrinkled nose are drawn upwards in a grin, showing the gums, two heavy tusks on either side, and three large front teeth in the middle. The protruding tongue covers the lower lip. In the hair, which is parted above the forehead and waved to the sides, are curling snakes, all broken. Details, such as the strands of the hair, the wrinkles in the forehead and at the outer corners of the eyes, the hairs of the brows, and the pupils and irises of the eyes, are marked by incision.

At the right cheek is the fragment of a plaque, with a straight, horizontal edge below. On both sides of the head are traces of grooves running downwards convergingly. These grooves were probably intended for the terminal tiles, which met the acroterion at these points. The back is plain and slightly concave, and there are no traces of a tile.

Colouring: — The entire mask is covered with a reddish brown colour. Hair, lips, and irises, dark red.

Height as preserved 28 cm., width 31 cm. No. 1346.

Gerhard, I. c.; Gamurrini, I. c., p. 52; Cardella, o. c., p. 70, No. 721; Dennis, CCE, II, p. 48; Pernier, Dedalo, 1925, fig. on p. 150; Ducati, SAE, p. 434, fig. 498; Perali, OE, pl. VII: 26.

II: 30 — Two fragments of wings modelled in the round, found near the north corner of the temple and probably belonging to figures of griffins or sphinxes serving as lateral acroteria.

Length of fragments 18 and 8 cm. respectively.

NS, 1919, p. 239, No. A b 1, 2.

II: 31 — Fragment of the lower part of a large acroterion consisting of a plaque showing a palmette in relief and a scalloped edge; below is a spiral band

NS, 1929, p. 242, No. B f.

Antefixes.

II: 32 (Pl. 68: 220) — Antefixes with a silen's head. The silen has a bulgy forehead with a horizontal wrinkle in the middle, large, protruding eye-balls set between widely opened lids, a short nose, and a comparatively broad mouth. The ears are equine, heart-shaped, and pointing upwards. The crown is bald, but below and in front of the ears are wavy, stylized hair-locks. The beard and the hanging moustache consist of similar locks. On the head is a wreath of ivy-leaves and corymbs wound crosswise with narrow fillets. The head is encircled by a concave ribbon and a torus ending in volutes turned outwards, each with a circular knob in the centre. The shell presents five lobes, each with a palmette arched over by a ribbon ending in spirals; each palmette has seven concave petals (save the two lowest ones on either side, which have only five) springing from a base set between branching scrolls. Between the palmettes are flower-cups rising from the spirals of the arched ribbons. The base is flat and rectangular. At the back is a cover-tile with a flying strut.

This type of antefix is identical with No. I: 6 from the *Via S. Leonardo*, except that the lion's hide is lacking and that the irises and pupils are not marked by incision.

Colouring: — Flesh, red; eye-balls, white; irises, black; hair, beard, and moustache, white on a black background, or black on a red background; arched ribbons and scrolls, white; palmette petals, white with alternately black and red tongues; flower-cups, red with white ovules; ground of shell inside scrolls, red, outside scrolls, black. On base, white maeander filled in with red above and black below.

Total height 37 cm. Nos. 2001, 2002 ff.

Pernier, NS, 1925, p. 143, pl. V b, fig. 13 a, fig. 14; id., Dedalo, 1925, fig. on p. 147; id., NS, 1929, p. 240, No. B b 1, pl. IX, above to the right; Tarchi, AUS, pl. LXXIII, right middle row.

II: 33 (Pl. 68: 223) — Antefixes with a silen's head. These antefixes show the same type of silen as those of No. II: 32, but they are larger and different in details. The features are less rigid, and the locks of hair visible below the wreath, the long beard, and the moustache are less stylized. The shoulders are covered with a lion's skin, the forepaws of which are tied into a knot below the beard, covering the base. The decoration of the shell is similar to that of the previous type, differing only in a few details: the palmettes all have seven petals, rising from a raised, curving edge, and the central knob of the volutes is smaller. Cover-tile and flying strut as on previous No.

Colouring: — Flesh and lips, red; beard, brown; concave volute ribbon, scrolls, and arched ribbons, white; palmette petals, white with red tongues, on a red ground.

Height of reproduced specimen 30 cm.

Pernier, *Dedalo*, 1925, fig. on p. 152.

II: 34 (Pl. 68: 222) — Antefixes with a silen's head. These antefixes are similar to those of the previous No. but considerably smaller and differing in details: the irises are marked with incised circles; the beard is shorter and broader; the locks of beard and hair are rendered more plastically, in high relief; the base is broad and smooth, showing a curved profile. Colouring of head and shell as on previous No. Total height 28 cm.

Pernier, *NS*, 1929, p. 240, No. B b 2, pl. IX, below to the right.

II: 35 (Pl. 69: 225) — Antefixes with a silen's head. This type of silen differs from the preceding ones in several respects. The forehead is less bulgy, and the modelling of the eyelids and the arched brows is softer. The moustache and the short beard are in thick corkscrew-locks. The ears are equine, pointing upwards, but ending below with the lobe of a human ear. The silen wears a lion's skin, the forepaws of which are tied together in a knot below the beard, while the skin of the head covers the skull, with the gums and a row of square teeth showing above the forehead. The shell is entirely lost.

Colouring: — Flesh, red; eye-balls, white; irises, black; beard, moustache, and lion's skin, bluish black; lion's teeth, white; gums and inside of lips, red.

Height as preserved 23 cm.

II: 36 (Pl. 68: 221) — Antefixes with a maenad's head, which formed the counterparts of the silen antefixes No. II: 32. The face is somewhat angular with a firm, square chin, protruding cheek-bones, and somewhat sunken cheeks. The eyes are set between thickly outlined lids, under well-marked brows. The nose is short, straight, and broad. The mouth is broad, with firmly closed lips. The hair is parted above the forehead and combed to the sides in wavy, stylized strands, which hang down from behind the ears, reaching to the base. On the head is a diadem decorated with umbilicate discs and oval stones. The ear-lobes are pierced, but there are no rings or pendants. Round the neck is a twisted lace showing in front a large semicircular plate, which covers the middle of the base, having along the edge five pendants or bullae of various shape: circular, oval, and heart-shaped. On the plate is a relief representing a nude bearded man and a nude

woman facing each other in a crouching position, the legs stretched forwards and the upper part of the body inclined towards each other; the woman holds her arms behind her back. Base and shell as No. II: 32; cover-tile with flying strut.

Colouring: — Flesh, white; lips, red; brows, eye-lashes, and irises, black; hair, red; diadem, red with white discs and stones; on base, white maeander filled in with red above, black below; shell as No. II: 32.

Total height about 36 cm.

Pernier, NS, 1925, p. 147, fig. 13 b; id., *Dedalo*, 1925, fig. on p. 153; id., NS, 1929, p. 241, No. B b 3, pl. IX, below to the left; Tarchi, AUS, pl. LXXIV: 4.

II: 37 (Pl. 68: 224) — Antefixes with a maenad's head. The face is oval with regular features. The hair is parted above the forehead and combed to the sides in wavy, stylized strands, which cover the ears and fall on to the shoulders in curling locks. On the head is a cap edged with four rows of beads. Round the neck is the hem of a chiton. Of the shell only a piece of a volute ribbon is preserved to the right of the head. Cover-tile and flying strut.

Colouring: — Flesh, white; hair, cap, hem of chiton, red.

Height as preserved 20 cm. No. 2081.

II: 38 (Pl. 69: 226) — Antefixes with a maenad's head. The face is oval, with regular, soft features. The hair is parted above the forehead and waved to the sides in soft strands. On the head is a Phrygian cap and a laurel-wreath, and on either side are the folds of a hanging veil. Round the neck is a string of pearls. The head is encircled by a plate-like shell, whose inner, deeper part is decorated with heart-shaped leaves, laurel-twigs, and ribbons tied in loops above the cap, while the outer, shallower part has an anthemion. The base is flat. Cover-tile and flying strut.

Colouring: — Hair, heart-shaped leaves, and loops, red; laurel-twigs, blue; anthemion, white (and red); background of shell, black, except inside spirals of anthemion, where it is red. On base, white maeander filled in with red below, black above.

Height 30 cm.

Pernier, *Dedalo*, 1925, fig. on p. 149; id., NS, 1929, p. 241, No. B b 4, pl. IX, above to the left; Tarchi, AUS, pl. LXXIV: 3.

Tiles.

II: 39 (Pls. 69: 227, E: 2) — Terminal tiles, more or less fragmentary. These tiles are L-bent, with a vertical edge along one side, which formed the sima of the pediments. The edge is scalloped at the top and backed by small buttresses set obliquely to assume a vertical position when the tile was tilted on the roof. At one end of it is a projection, which overlapped the adjoining tile at the back. In every second of the scallops is a square hole for the insertion of a metal *meniscus*. The outside of the sima is decorated with a pattern of lily-cups in relief, set obliquely in pairs growing from a horizontal stem in the middle. Below is a narrow fillet. On some tiles the lily-pattern runs towards the

right, on others towards the left, which shows that the tiles belong to different slopes of the roof.

Colouring: — Lilies, white; stem, fillet, and background, red. On the underside of the tiles is a painted frieze, 14 cm. wide, consisting of a palmette-and-lotus pattern in red and black, edged on either side by a red ribbon.

Length of tile 56.5 cm., thickness 3.3 cm.; height of vertical edge 16.5 cm., thickness 2.7 cm. Length of overlapping projection 20 cm. Nos. 2004, 2055.

There are fragments of a similar sima executed on a larger scale.

Pernier, NS, 1925, p. 143, fig. 9, p. 155; id., NS, 1929, p. 240, No. B a 1; Perali, OE, pl. XII: 46; Tarchi, AUS, pl. LXXIII: 4.

II: 40 (Pl. 69: 228) — Fragment of an eaves-tile decorated with a painted frieze composed of two rows of palmettes and lotus-flowers put back to back, linked by a row of S-spirals in the middle. The palmettes are white on a red ground, the lotus-flowers and spirals white on a black ground. The inner edge of the frieze is marked by a white and a red ribbon, the outer by a single white stripe. On the front edge of the tile is a maeander pattern in red, black, and white. Behind the painted frieze the tile is pierced by a circular nail-hole. Assuming this hole to be in the middle of the tile, the width of the entire tile was about 57 cm. Thickness 3.5 cm.; width of painted frieze 19 cm. No. 2087.

II: 41 — Fragment of an eaves-tile similar to the previous type, with a painted frieze of palmettes and lotuses in two rows, addorsed alternately, with a row of S-spirals in the middle. The palmette petals are lobate, red and black alternately, with black dots between their tops. The lotuses have black side petals, red central bud, and red sepals. The ground is cream, and the frieze is edged by a broad stripe on either side, the inner red, the outer black. Width of frieze 21.3 cm.

II: 42 (Pl. 69: 229) — Fragments of painted eaves-tiles. On the underside of the projecting part of the tile is a painted frieze consisting of two rows of palmettes and lotus-flowers addorsed in alternating order, with a row of S-spirals in the middle. The petals of the palmettes are alternately red and black; the lotus-flowers are red with black petals; the spirals are black; the ground cream. The frieze is edged on either side by an inner red and an outer black ribbon. The pattern seems to have been painted mainly freehand, without any aid of a previous drawing. The painted surface is slightly broader than the rest of the tile, being enlarged by a narrow ridge projecting from the edge at either side. This is done in order that the eaves should present an uninterrupted surface, although the tiles were separated by small spaces to allow the nails fixing the cover-tiles to pass into the wood-work below. The tile is pierced in the middle, just behind the painted frieze, by a circular nail-hole, which passes through a round knob on the upper surface. The lateral edges of the tile are raised.

Width of tile, above 53.2 cm., below 54.5 cm.; thickness 3.5 cm. Width of painted frieze 24 cm. Nos. 2029 ff.

Pernier, NS, 1929, p. 242, No. B d 2.

II: 43 — Fragment of a large, curved tile, which covered the ridge of the roof. At the lower edge is a semicircular opening for the insertion of an ordinary cover-tile. Diameter about 46 cm.; thickness 2 cm.

Pernier, NS, 1929, p. 242, No. B c.

Revetment plaques.

II: 44 (Pls. 70: 230) — Revetment plaques decorated with two rows of palmettes and lotus-flowers, upright and hanging, with a row of S-spirals in the middle. The pattern is very neat and executed in low, flat relief. Above, separated from the main field by a roll, is a series of short concave strigils, separated by grooves and curved outwards at the top, forming a scalloped edge.

The lower edge of the plaques is usually scalloped according to the pattern. Some of the plaques, however, are cut off at the bottom, showing an irregularly curved outline. This remarkable feature explains their function and their place on the temple: they were evidently used to cover the raking beams, the *cantherii*, above the pediment, and were cut off in the said manner not to interfere with the heads and shoulders of the pedimental figures, which, as stated above, projected beyond the lower edge of the raking cornice (See Pl. C: 2). The normal plaques of this type, on the other hand, were probably used along the ends of the rafters.

Colouring: — Strigils, white with red central stripes; grooves and upper scalloped edge, black; on roll, oblique stripes in red, white, and black; palmettes, white with red bases; lotus petals and central stamen, white; lateral stamina, lateral sepals, and base, red; central sepal, greenish blue; spirals, white; the palmettes and lotus-flowers appear on a black ground, the spirals on a red.

Height 43 cm., length 60 cm.

Pernier, NS, 1925, p. 143, fig. 11; id., Dedalo, 1925, fig. on p. 151; id., NS, 1929, p. 241, No. B c 1, fig. 4.

II: 45 (Pl. 70: 231) — Revetment plaques consisting of two elements: above, a series of concave strigils similar to those of the previous plaques; below, separated from the strigils by a roll, a square fascia decorated with two large addorsed palmettes and two S-spirals set cross-wise and diagonally; from the bases of the palmettes slender curving stems grow out, each with three berries at the top. The pattern is turned in different ways on different plaques. Some plaques lack the strigilation above. The lower edge is straight.

Colouring: — Strigilation and roll as on previous plaques; spirals, white on a red ground; palmettes, white with red bases on a black ground; berries and stems, red.

Height 30 cm., width 23.5 cm.

Pernier, Dedalo, 1925, figs. on p. 151; id., NS, 1929, p. 242, No. B c 2, pl. IX; Tarchi, AUS, pl. LXXIII: 2.

II: 46 (Pl. 70: 231) — Fragments of a revetment plaque decorated with palmettes and lotus-flowers, upright and hanging, and enclosed by coherent, arching scrolls; above was a strigilation similar to that of the previous plaques.

Colouring: — Strigils, white with red central stripes; lotus petals, white; central bud and lateral sepals, red; central sepal, yellow.

A fragment of a similar plaque shows the same design executed on a somewhat smaller scale, and without strigilation.

II: 47 (Pl. 70: 232) — Fragments of revetment plaques decorated with a complicated pattern of palmettes, lotuses, roses, rosettes, and branching S-scrolls. The lower edge of the plaque is scalloped according to the pattern; above is a strigilation similar to those of the previous plaques. The strigils are white with red central stripes; other colours are gone.

A complete plaque of this type, measuring 66 cm. in length and 52 cm. in height, has been restored from fragments.

II: 48 — Fragments of revetment plaques consisting of three elements. Above is a strigilation similar to that of the previous plaques. In the middle is a fascia with two rows of alternating palmettes and lotuses, upright and hanging, connected with each other by S-scrolls and stems, between which are rosettes and stars. Below is a narrow fascia with palmettes hanging from arching scrolls, below which are upright lotuses. The lower edge is scalloped. On background, faint traces of red.

A complete plaque of this type, measuring 58 cm. in length and 64.5 cm. in height, has been restored from fragments.

II: 49 (Pl. 70: 233) — Fragment of a terminal tile, L-bent, whose vertical edge, forming the sima, is decorated with a pattern of roses and lily-cups, set in alternating pairs growing out obliquely from a leafed, horizontal stem in the middle. The pattern is executed in relief and enclosed by narrow fillets. Above is a perforated guilloche, in whose upper edge is a row of holes for *menisci*. At the back are oblique buttresses. The pattern is apparently a late imitation of that shown by the sima No. II: 39.

Colouring: — Petals of roses and central leaves of stem, red; the rest probably white, on a black ground. Guilloche, red, white, and black. On underside of tile, border of palmettes and lotuses in red and black.

Height 24.5 cm., length as preserved 41.5 cm. No. 1347.

Pampanini, StE, 4, 1930, p. 319, fig. 60; id, StE, 5, 1931, pl. XX: 1; Giglioli, AE, pl. CCCXXX: 3, p. 62.

The fragments of architectural terracottas discovered on the site of the temple at the *Belvedere* enable us to get a fairly good conception of the appearance of the building in its later, non-archaic phase. As shown by the list given, these terracotta remains represent practically all the various types of fictile revetment and decoration. There are rain-tiles with painted borders along the eaves, terminal tiles that formed the simae of the pediments, antefixes with silens' and maenads' heads, acroteria in the shape of winged beings or representing a hideous gorgoneion, various revetment plaques, and, last but not least, numerous figures which adorned the two pediments of the temple. The fact that there are several variants of the eaves-tiles, of the antefixes, and of the revetment plaques, indicates that the terracotta decoration was repeatedly repaired.

Of especial importance are the remains of the two pediments, which enable us, for the first time, to get a clear conception of the manner in which the terracotta sculptures were placed in the tympanum of an Etruscan temple. The figures, as is described in detail above, were modelled against thick background plaques, which terminate on a level with the shoulders, so that these and the heads were worked in the round. The presence of several nail-holes in the plaques indicates that they were attached, by means of strong nails, to the back of the tympanum. From the fact that the upper edge of the plaques is sloping, on some figures to the right, on others to the left, the place of these figures in the pediment can be made out with certainty. From the figure II: 1, moreover, which is the best preserved, it can be deduced that the slope of the pediment was 17° . The figures were leaning forwards, at an angle of about 12° to the background plaque. This was apparently done in order that they should be better seen from below, and to avoid their projecting upper parts interfering with the raking cornice. The revetment plaques which covered the rafters (No. II: 44) were cut out in the manner described above, to give place for the heads and shoulders of the figures, which were apparently close to the cornice.

In spite of the evidence drawn from the preserved figures as to their place in the pediments, it is hardly possible to arrive at a sure reconstruction of these. Of the front pediment only a few fragments are preserved, which indicate that there were at least two figures of warriors and one or two draped figures; the rest of this pediment is apparently lost for ever. As to the back pediment, it is clear that the preserved figures and fragments are not sufficient by far to fill the space of a tympanum suited for a temple measuring 17 m. in width, especially as their small size — none of them reached one m. in height — clearly shows that they were placed not far from the ends of the pediment. The seated woman and the standing youth were in the right half, the other woman and the bearded man with the chlamys in the left; the place of the warriors and the old man is uncertain, not to speak of the figures of which only one or two disconnected fragments remain. It is thus clear that the best preserved figures do not represent the principal characters of the pediment, but more or less secondary personages, while the group of figures which occupied the centre must have been destroyed, perhaps during the construction of the fortress on the site, if not at a still earlier time. In consequence of this, it is hardly possible to make out the subject represented in the pediment, save that it was probably a mythical event, at which some of the gods were present. The presence of Minerva is testified by fragment No. II: 20, that of Mercury by fragment No. II: 7; the female figure with the hind's skin (II: 9) is possibly Diana, and the other female figure (II: 10) may be another goddess. Whether the man with the chlamys (II: 1), the youth (II: 2), and the warriors represented gods or heroes, is hard to tell, since all attributes are lacking. The hoof of a horse (No. II: 16) indicates that the group included a chariot scene, or perhaps a rider.

Stylistically, the pedimental figures from this temple, like those found in the Via S. Leonardo (pp. 159 ff.), occupy a very important place in the history of Etruscan art. For while the latter reveal an unmistakable influence from the great works of Phidias, and above all, as I have tried to show above, from the statue of Zeus at Olympia, the present

figures are undoubtedly inspired by the sculptures of the Parthenon, or by works related to and deriving from these.

This dependence is especially obvious in the two female figures Nos. II:9 and 10. The woman seated on a rock presents a striking similarity with the two seated Fates from the east pediment of the Parthenon.¹ She has the same well-built, broad-shouldered body as these, and the same attitude, sitting rather low, with the legs widely apart, so that the garment forms a row of deep, parallel folds between them. The drapery of both figures, further, is treated in a manner highly suggestive of the Parthenon sculptures, as is shown especially by a comparison with the metope No. XXXII showing two female figures.² Nearly all the features characteristic of the draperies of these two figures return in our terracotta sculptures, coarser but undoubtedly the same: the thin stuff of the chiton hanging over the breast in crinkly, vertical folds ending in small pouches at the waist, and the thick, substantial stuff of the himation, which sometimes hangs in heavy, symmetrical zigzag folds, sometimes is gathered in bunches of drapery.

The similarity, however, applies also to the features of the heads. The head of the bearded man (No. II:6) resembles certain heads of centaurs on the metopes from the Parthenon,³ while the heads of the warriors (Nos. II:3, II:5) and that of the youth (No. II:2) may be compared with the heads of the young men driving cattle or carrying pitchers of wine on the Parthenon frieze, or with the heads of some of the horsemen.⁴ The characteristics of these heads, the large eyes set between thick, sharply outlined lids and the swelling mouth with drooping corners, return on our terracotta heads; even the short, horizontal, deeply incised wrinkle in the middle of the forehead, which is typical of our heads, is to be seen on some of the heads of the frieze.

Our terracotta figures are thus undoubtedly made under the inspiration, direct or indirect, of the sculptures of the Parthenon, but have no trace of the influence exerted by the works of Scopas or of Praxiteles. Their date, consequently, is to be fixed in the late V or early IV century B. C.

In spite of the inspiration drawn from the highest Greek models, the Etruscan character of these sculptures is apparent, not only from accessories such as the cuirasses of the warriors Nos. II:3, II:4, and II:25, which must be regarded as typically Etruscan,⁵ but also from stylistic features, revealing the Etruscan tendency towards naturalism.

This tendency is obvious in the head of the bearded old man (No. II:6, pl. 66:214), with its crinkly face and gaping mouth showing two large, widely separated teeth, in the crude features of the man with the chlamys (No. II:1, pl. 66:215), and especially in details such as the rendering of the eyes of the figures, where the irises and pupils are marked by deep incisions and borings, and the lacrymal caruncles by small knobs of terracotta set in the corner of the eyes.

Our figures are thus to be regarded as works made by an Etruscan artist inspired by Greek models, but at the same time indulging the Etruscan inclination to naturalism.

¹ Smith, *The Sculptures of the Parthenon*, pl. 5.

² Smith, *o. c.*, pl. 25:1.

³ Cf. especially the metopes Nos. VII, IX, XXVI, and XXXI; Smith, *o. c.*, pls. 19:1, 20:1, 21:2, and 24:1.

⁴ Smith, *o. c.*, pls. 40, 42, 54 ff.

⁵ Cf. Saglio, in Daremberg-Saglio, *Dictionnaire*, III:2, p. 1313.

ARCHITECTURAL TERRACOTTAS DISCOVERED IN THE VIGNA GRANDE.

During diggings undertaken in 1933 for the foundation of barracks in the area called *Vigna Grande*, lying west of the temple at the *Belvedere*, between the *Via Cassia Nuova*, the *Viale Carducci*, and the *Via Quattro Cantoni*, there were brought to light some fragments of architectural terracottas and votive offerings, discovered below the level of a paved street descending between walls of tufa blocks towards the temple at the *Belvedere*. The terracottas are now in the museum at Orvieto.

Pedimental figures.

1 (Pl. 73: 245) — Female head modelled in the round, with an oval face and regular features of V-century type. The head is crowned by a diadem of beads, fastened with a taenia round the neck. The hair above the diadem is indicated by incised lines radiating from the crown; below, it is rendered in undulating strands, parted above the forehead and gathered in a plait tied round the neck. In the ears are small disc-shaped ear-rings. The nose is broken away and the eyes are damaged. Yellowish clay; no traces of colouring. Height 18 cm.

Minto, NS, 1934, p. 92, pl. II.

2 — Fragments comprising parts of the thigh, the knee, and the shoulder of a male figure. Fragment of a crested helmet, with traces of polychromy.

3 — Fragments of a terminal tile, L-bent, with part of a sea-monster in relief, applied to the vertical front of the tile. The monster is turned to the left; it has a broad pectoral fin and a coiling tail with a large caudal fin; the head is missing. On the underside of the tile is a geometric pattern of squares and stripes, painted in red, dark reddish violet, cream, and dark blue. The tile apparently had its place at the left corner of a pediment.

Length as preserved 40 cm., height 23 cm.; thickness of tile 4 cm.

Minto, NS, 1934, p. 92, fig. 4 a—b.

4 — Fragments of eaves-tiles decorated with a geometric pattern of meanders and squares with inscribed crosses, painted in red on a white ground.

Minto, NS, 1934, p. 93, fig. 5.

5 (Pl. 73: 247) — Fragments of antefixes representing a female head set in a shell decorated with large palmettes carried by an undulating stalk growing up from two acanthus leaves at the base; at either side of the head is a rosette, and above these, perched on the stalks, are two birds. The head surrounded by this shell is different on different specimens: on some of them it is covered by a Phrygian cap, at the hem of which are coiling hair-locks; on others the hair is parted, combed back, and crowned by

a diadem of pearls. Coarse, reddish-grey clay; traces of red *passim*. A fragmentary antefix of the same type was found in the *Via S. Leonardo* (No. II: 1). The coarse execution and the florid style indicate a late date (II—I centuries B. C.). Total height about 44 cm.

Minto, NS, 1934, p. 93, fig. 6.

ARCHITECTURAL TERRACOTTAS FROM THE CANNICELLA NECROPOLIS.

Mancini, NS, 1884, p. 385, pp. 419 f.; id., NS, 1885, pp. 15 f.; Gamurrini, *ibid.*, pp. 33—39; Körte, BICA, 1885, pp. 20 f.; id., in *Archäologische Studien H. Brunn dargebracht*, Berlin 1893, pp. 1—34, (cited AS below); Taylor, LCE, pp. 162 f.

The remains of a highly interesting cult place were brought to light in 1884 in the *Cannicella* necropolis, on the south slope of Orvieto's hill. It consisted of a terrace 10 m. broad, facing south and protected in the rear by a retaining wall of tufa blocks, from which other walls started, forming different chambers. On the terrace was found a system of basins and water conduits, an archaic marble statue of a nude goddess,¹ votive offerings in the form of bronze and terracotta figurines, and a number of architectural terracottas. The latter evidently indicate that there was a temple or shrine, formed, perhaps, by some of the walls starting from the retaining wall;² the marble statue, however, stood on a base in the open, near a square water basin.

The architectural terracottas from this site are now in the Museo dell'Opera del Duomo at Orvieto. They are here classified in two groups, datable respectively in the VI/V century B. C. and in the IV century or later; most of them belong to types represented by specimens found in the *Via S. Leonardo* or at the temple at the *Belvedere*, and particularly described above.

GROUP I.

I: 1 (Pl. 71: 234) — Antefix showing a maenad's head. The face is oval, with a long and massive chin. The nose is straight, and its ridge is in line with the forehead. The eyes are almond-shaped, set horizontally under thin, arched brows, between thickly outlined lids. The mouth is curved in a smile; the upper lip is short and thin, the lower prominent and swelling. The hair is parted above the forehead and combed to the sides in thin crinkled strands overlapped at the temples by other similar strands which, hanging from above, are taken up behind the ears and fall to the shoulders on either side of the neck. The ears stand out from the head and are adorned with disc-shaped, slightly concave ear-rings. On the head is a plain diadem. The neck is very long and cut off straight

¹ Körte, *Archäologische Studien H. Brunn dargebracht*, pl. I; cf. Poulsen, *Zur Typenbildung in der archaischen Plastik*, in *Jdl*, 21, 1906, pp. 191 f., fig. 6.

² Körte, however, in contrast to Gamurrini, denied the existence of a building on the terrace, on

account of its small width, and because the walls found there were not suited for a temple construction. Instead, he considered the architectural terracottas to have been brought there as votive offerings. There is, however, no true parallel for a use of architectural terracottas as votive offerings.

above the shoulders; there is no separate base. Of the shell remains only a thick torus which encircles the head, ending below in volutes. The back is concave, with a flying strut.

Colouring: — Flesh, white; brows, eyelids, and irises, black; lips and ear-rings, red; hair, light blue; diadem, yellowish-red with red embattled border.

Height as preserved 22.5 cm.

Körte, AS, p. 12, No. 2, fig. 10.

GROUP II.

II: 1 (Pl. 71: 236) — Pedimental figure representing a woman seated on a rock, turned to the right. She wears a chiton with buttoned sleeves; a himation covers her back and is wrapped round her legs, one end of it covering the rock with large zigzag folds. The feet, now broken, were sandalled and rested on a foot-stool. The left forearm and hand, which probably lifted a corner of the himation, are missing, and so are the head and the right hand. Round the neck is a pearl-string. To the left of the rock is a fragment of a *stele* or similar object. The figure is attached to a terracotta plaque, 2—2.3 cm. thick, and pierced with three circular nail-holes. The plaque ends on a level with the shoulders, sloping from the left shoulder to the right. This shows that the figure had its place in the left half of a pediment.

The style of the figure is similar to that of the pedimental figures from the temple at the *Belvedere* (pp. 172 ff.), showing reminiscences, in the attitude and in the treatment of the drapery, from the Parthenon style. The execution of this figure, however, is finer and more careful than that of the *Belvedere* figures. The coarse, reddish clay of which the figure is made is covered by a fine, yellowish slip.

Colouring: — Himation, red with a border of dark violet; sandals, red; rock and background, black.

Height as preserved 40 cm.

NS, 1885, p. 37, pl. IV: 2; Cardella, *Catalogo*, p. 67; Körte, AS, pp. 14 f., fig. 13; Martha, AE, pp. 319 f., fig. 218, pp. 174, 298; id., in Daremberg-Saglio, *Dict.*, II: 1, p. 839, fig. 2816; Deonna, STC, pp. 148 f.; Perali, OE, pl. VI: 23; Tarchi, AUS, pl. LXXVI: 4.

II: 2 (Pl. 71: 235) — Central acroterion consisting of a gorgoneion very similar to that of the temple at the *Belvedere* (No. II: 18). The snakes on the gorgon's right side are well preserved, showing crested heads with long beards. On the same side are traces of a palmette or similar design. The lower edge is straight. The colouring is completely gone.

Height as preserved 28 cm., width 30 cm.

NS, 1885, p. 36, pl. IV: 1; Körte, AS, p. 12, No. 1, fig. 9.

II: 3 — Heads of bearded silens, crowned by ivy-wreaths; from antefixes similar to those of Nos. II: 32—34 from the temple at the *Belvedere*.

Körte, AS, p. 13, Nos. 6—8.

II: 4 — Antefix with a maenad's head, identical with those of the No. II: 36 from the temple at the *Belvedere*. The top of the head is broken away and the colours gone.

II: 5 (Pl. 71: 237) — Antefixes showing a maenad's head, identical with the antefix No. I: 7 from the *Via S. Leonardo*. The face, hair, and diadem are badly damaged; the shell is broken away.

Colouring: — Flesh, white; hair, black; lips and ear-rings, red; necklace, yellow; pendants, white with black stripes and yellow borders; on base, row of red spines above, embattled band of black below, on a white ground.

Height as preserved 25.5 cm.

NS, 1885, p. 36, pl. V: 2; Körte, AS, p. 13, No. 3, fig. 11.

II: 6 (Pl. 71: 238) — Antefix with a maenad's head, identical with the No. II: 37 from the temple at the *Belvedere*.

Körte, AS, p. 13, No. 4, fig. 12.

II: 7 — Female head with curly hair and a Phrygian cap, from an antefix identical with No. II: 38 from the temple at the *Belvedere*. A piece of the shell is also preserved. Another similar antefix was found in the *Campo della Fiera* and is now in the Berlin museum (No. II: 6).

Körte, AS, p. 13, No. 5.

II: 8 — Upper part of a head of a youthful Pan with pointed goat's ears and small horns, of very vivid expression. The modelling is sketchy. The shell is missing. Height as preserved 11 cm.

Körte, AS, p. 13, No. 9.

II: 9 — Fragment of a revetment plaque showing, in relief, the head of a bald, bearded silen surrounded by palmettes and scrolls. In the fracture to the left is a nail-hole. The polychromy is not preserved. Dim.: 15 × 15 cm.

NS, 1885, p. 36, pl. IV: 5; Körte, AS, pp. 13 f.

II: 10 — Small fragment of a revetment plaque, very much damaged, showing, in relief, the heads of a maenad and a bearded silen set close together. Dim. 10 × 7 cm.

NS, 1885, pl. V: 6; Körte, AS, p. 14.

ARCHITECTURAL TERRACOTTAS FROM THE CAMPO DELLA FIERA.

NS, 1876, p. 184; NS, 1877, pp. 146 f.; AZ, 36, 1878, p. 165.

In the Antiquarium at Berlin is a number of architectural terracottas brought to light in 1876 in the so-called *Campo della Fiera* south of Orvieto. Together with the terracottas were discovered some traces of walls built of large tufa blocks put together without

mortar. The walls were preserved to a height of 1.50 m. There were also found remains of votive offerings. The remains presented everywhere traces of having been destroyed by fire. The discovery apparently indicates the existence of an ancient temple on this site.

The terracottas are made of a coarse, red or yellowish clay, with particles of augite and pozzolana. Some of them are archaic, dating from the late VI or early V century B. C.; these are brought together in Group I. In Group II, on the other hand, are listed some antefixes datable in the IV and III centuries B. C.

GROUP I.

I: 1 (Pl. 72: 239) — Fragment of an acroterion, showing the upper half of a female figure. She is clad in a thin, sleeved chiton fastened over the right shoulder, and leaving the left breast uncovered. She turns her head to the left and raises the edge of a veil which hangs from the back of her head, covering the shoulders with rows of zigzag folds. The right arm, broken off at the elbow, was stretched to the side. The features of the head are archaic. The hair is scalloped above the forehead, and crowned by a diadem. The hair-locks at the temples and some of the folds of the garment are drawn with a blunt tool. The back is left unfinished, with a few incised folds only. Along the upper edge of the veil, from the left hand to the top of the head, and along the right upper arm and shoulder, is a row of circular holes for the insertion of metal *menisci*. Below at the back, behind the veil hanging from the right shoulder, is a hole of triangular section bored vertically upwards, probably for a metal rod that fastened the figure on the roof.

Colouring: — Flesh, white; hair, red; on chiton, traces of dark red; on veil, traces of white; zigzag folds bordered in red.

Actual dim.: 29 × 29 cm. No. 7535.

NS, 1877, p. 146, No. 7; Furtwängler, MW, p. 252, note 3; Wiegand, GNC, p. 32, note 10.

I: 2 (Pl. 72: 240) — Small female head, perhaps from an acroterion similar to the previous one. The face is slightly triangular, with somewhat sunken cheeks, almond-shaped, protruding eyes without plastic lids, a prominent nose, and a pointed mouth. The hair forms a thick, smooth pad above the forehead. On the head is a diadem, and in the crown is a round hole, in which is a fragment of a bronze *meniscus*. The interior is hollow. Part of chin, tip of nose, and back of head broken away.

Colouring: — Flesh, white; hair, red; brows, outlines of eyes, and irises, black.

Height 11 cm. No. 7551.

NS, 1877, p. 146, No. 5(?); Furtwängler, MW, p. 252, note 3.

I: 3 (Pl. 72: 241) — Fragment showing the heads of a three-headed daemon, which probably served as an acroterion. The heads are set in a row, turned to the left, and pressed so closely one against another that only the left half of each, including the entire nose and mouth, is visible; on the first of them, however, the right eye is roughly indicated. They are all of the same type. The hair is treated as a thick, solid mass receding far back at the sides of the skull. The brows stand out in a sharp ridge above

the eyes, which are rendered as almond-shaped swellings between the thick, raised edges of the lids. The beard of each head stuck out in a sharp point. The moustaches are hanging, melting into the beard. In the top of the nearest head is a circular hole for a *meniscus*. The back is flat and rough.

Colouring: — On the face of the first head (to the left), traces of dark red; on the other two, traces of light red.

Height 17.5 cm., length 22.5 cm., thickness 15 cm. No. 7537.

NS, 1877, p. 146, No. 6; Furtwängler, MW, p. 252, note 3; Wiegand, *Die archaische Poros-Architektur der Akropolis*, p. 81*; Van Buren, FTR, p. 40 (Akroteria, Type III: iv), pl. XVIII: 1; Perali, OE, pl. IX: 40.

I: 4 — Fragment of a terminal tile, L-bent, showing on its vertical front side a portion of the curving tail of a sea-horse in high relief, which apparently served as a lateral acroterion. On the tail are two triangular fins, one below, another, now broken, above. Along the neck was a many-pointed crest. The head, the fore-legs, and the caudal fin are missing. The edges of the plaque to which the sea-horse is attached are partly preserved above, to the right, and below. The flat, horizontal part of the tile is broken away.

Colouring: — Tail, white with red dots and red underside; fins and crest, red; background, violet-black.

Length 28 cm., height 18.5 cm., thickness of plaque 4.5 cm., height of relief 4 cm.; thickness of tile 6 cm. No. 7561.

NS, 1877, p. 146, No. 11.

I: 5 (Pl. 72: 243) — Antefix showing a gorgon's head. The mask is almost round, with small eyes set close to one another, a beaked nose, puffed-out cheeks, and a grinning mouth with protruding tongue but without tusks. The brows meeting above the nose, the eyelids, and the lips are rendered in the shape of thin raised rims. In the middle of the forehead is a vertical depression. The hair is in scallops above the forehead and falls to the base in strands curving outwards at either side of the neck. Of the shell only a small part is preserved, showing a torus encircling the mask at some distance, ending below in a volute. The base is flat and rectangular. The back is hollowed out behind the mask; there is a short flying strut and a fragment of the cover-tile.

Colouring: — Flesh, cream; lips and tongue, red; hair, brows, eyelids, and irises, black; the space between the mask and the torus is red. On base, a series of tongues turned upwards, painted in red, black and white.

Height as preserved 28 cm. No. 7538.

NS, 1877, p. 146, No. 1; Furtwängler, MW, p. 253, note 2; Perali, OE, pl. IX: 40.

I: 6 (Pl. 72: 242) — Antefix showing a maenad's head, identical with the antefixes No. I: 1 from the *Cannicella* sanctuary. The shell is missing. At the back is a cover-tile with a flying strut.

Colouring: — Flesh, cream; hair, brows, and outline of eyelids, black; lips, ear-rings and hem of chiton, red; on diadem, dark red maeander, on a light red ground; on torus encircling head, chevrons in red and black.

Height as preserved 25 cm. No. 7539.

NS, 1877, p. 146, No. 2; Furtwängler, MW, p. 252, n. 3; Perali, OE, pl. IX: 40.

GROUP II.

II: 1 — Antefix showing a maenad's head. The face is oval, with somewhat rigid features reminiscent of the classical Greek style of the later V century B. C. The hair, parted above the forehead and falling to the shoulders on either side of the head, is in wavy, stylized strands separated by grooves. On the head is a cap edged with four rows of oval beads. In the ears are bud-shaped pendants. Round the neck is a ribbon edged with pearls, below which the hem of a chiton is visible. The shell, of which only a small piece is preserved, was decorated with scrolls, lotus-flowers, and palmettes. The base is flat and cut -fashion.

Colouring: — Flesh, cream; lips, hair, irises, and chiton, red; cap, red with yellow beads; neck-ribbon, yellow; scrolls and flowers of shell, white, on a ground which is red inside the scrolls, blue outside; on base, red stripe at lower edge.

Height as preserved 28 cm. No. 7541 a.

NS, 1877, p. 146, No. 3.

II: 2 (Pl. 72: 244) — Antefix with a maenad's head similar to the previous one, but with softer features and different in details. The cap on the head is edged with only two rows of beads; in the ears are disc-shaped ear-rings, with a round knob in the centre, and round the neck is a plain necklace. The shell, partly broken, has a decoration of S-spirals, lotus-flowers, and palmettes. The base is flat.

Colouring: — On lips and cheeks, traces of red; hair, bluish black; ear-rings, dark crimson; S-spirals and palmettes, white; lotuses, red; ground of shell, red inside S-spirals, blue outside.

Height as preserved 28.5 cm. No. 7540.

II: 3 — Antefixes similar to the previous type, but with coarse, sullen features and somewhat larger; probably substitutes for antefixes of the preceding two types. Shells missing.

Colouring: — Lips, red; hair, dark brown; beads, yellow. Nos. 7544 ff.

II: 4 — Maenad's head, with disc-shaped ear-rings and a diadem decorated with four-petalled rosettes; from an antefix similar to No. I: 11 from the *Via S. Leonardo*.

Colouring: — Lips, irises, and hair, red; diadem and ear-rings, yellow.

Height as preserved 15 cm. No. 7542.

NS, 1877, p. 146, No. 4.

II: 5 — Maenad's head, from an antefix. The hair is in numerous curling locks surrounded by a wreath of leaves. Of the shell remains only a part of a torus encircling the head.

Colouring: — Flesh, white; lips and hair, red; on torus, oblique stripes of red and black.

Height 16 cm. No. 7548.

II: 6 — Female head wearing a Phrygian cap and a laurel wreath, from an antefix identical with No. II: 38 from the temple at the *Belvedere* and with No. II: 7 from the *Cannicella* necropolis. A piece of the shell is preserved. The polychromy is completely gone. Height 21 cm. No. 7547.

SPORADIC TERRACOTTAS.

The following list comprises a number of architectural terracottas found sporadically at Orvieto. Only in a few cases, however, is information available as to the exact spot where they were found. For some of the fragments in the University Museum at Philadelphia, published by Luce and Holland in the *AJA*, 22, 1918, pp. 319 ff., the provenance is unrecorded; in spite of this, however, the pieces included in this list can be ascribed to Orvieto with certainty, partly on account of their identity in shape and size with specimens from Orvieto now in the Museo Archeologico in Florence, partly because some of them are reproduced, together with other terracottas from Orvieto, on a drawing made by Count Cozza and now preserved in the German Institute in Rome (Fig. 31).

The terracottas included in this list may be conveniently divided into four groups. Group I comprises a number of figured representations of archaic style, datable in the late VI or in the first half of the V century B. C. In group II are brought together some fragments of revetment plaques and curtains, datable in the V or early IV century B. C. Group III comprises some specimens of IV-century date. Group IV, finally, comprises pieces of still later date, probably from the II—I centuries B. C.

GROUP I.

I: 1 (Pl. 73: 248, Fig. 31: F 2) — Antefixes showing a diademed female head, identical with specimens found in the *Cannicella* necropolis (No. I: 1) and in the *Campo della Fiera* (No. I: 6). One of these antefixes, however, now in the museum of Orvieto, is more carefully made and painted than the other specimens and is therefore particularly mentioned here. It has an oval face with a strongly developed chin, almond-shaped eyes surrounded by thin, sharply outlined edges, thin, arched brows, a straight nose with a broad flat ridge in the plane of the forehead, and a smiling mouth, whose upper lip is thin and short, while the lower is full and prominent. The face was coloured white; brows, irises, and edges of eyelids, brown. The wavy strands of hair visible above the forehead and at the temples are brown. The ear-rings are red. The front of the diadem is adorned with a broken maeander in red and black, on a cream ground; its upper surface is reddish-brown. The torus encircling the head is decorated with oblique bands of red, indented at the edges. The back is hollow, with a fragment of a flying strut.

Orvieto, Museo dell'Opera del Duomo: Van Buren, FTR, p. 19 (Antefixae, Div. IV, type XIV), pl. XII: 3.

Orvieto, Museo Faina: Perali, OE, pl. IX: 39.

Oxford, Ashmolean Museum, No. 255: Summary guide, Dep. of antiquities⁴ (1931), p. 92 (2, 20 c).

I:2 — Fragment of an antefix showing the lower half of a female head, from the eyes to the chin. The oval face is exquisitely modelled, with soft cheeks, a delicately rounded chin, and an expressive mouth with full and slightly pouting lips; the nose and eyes are almost entirely crushed. On the left side of the head are traces of wavy hair-



Fig. 31. Various terracotta fragments from Orvieto. From a drawing made by Count Cozza.

locks and a concave disc-shaped ear-ring with a circular knob in the centre. The clay is coarse, with a yellowish-brown slip. At the back are traces of a cover-tile.

Colouring: — Hair, red; on cheeks in front of ears, painted red curls; other colours are gone. Height 8 cm.

Oxford, Ashmolean Museum, No. 65: Summary guide, Dep. of antiquities⁴, p. 92 (2, 20 c); Van Buren, FTR, p. 16 (Antefixae, Div. IV, type VII).

I:3 (Pl. 73: 246) — Antefix showing the head of Achelous, with a large rounded beard rendered as a solid mass and a double moustache, curling at the ends. The head is encircled by a torus ending in volutes below and by a strigilated shell. The base is flat.

The antefix is very badly rubbed and no traces of polychromy are preserved. The points of the horns and ears and most of the shell are broken away.

Height as preserved 22.5 cm.

Florence, Museo Archeologico, No. 75582.

I: 4 (Pl. 73: 250) — Head of a bearded old man, perhaps from a pedimental figure. The head is very massive and square-built, with an orbed forehead projecting above narrow, almond-shaped eyes, a short, broad nose, and strong, prominent jaws covered by a large rounded beard. The mouth is half-open in a laugh; the upper lip is very prominent and covered by a drooping moustache, whose ends melt into the beard. The hair and beard are rendered as solid masses meeting at the temples; the hair recedes far back on the top of the head, showing a row of dints along the edge. The right ear is not executed; the left is small and schematically modelled. The surface of hair and forehead is very much rubbed, the nose is battered, and the end of the beard is broken away.

Colouring: — Flesh, red; eye-balls, white; beard, moustache, and irises, dark red changed into grey on beard.

Height 9 cm.

Found at *Macereto*, south of the city. The style of this head is suggestive of the sculptures from the temple of Zeus at Olympia.¹ Its date, therefore, is about the second quarter of the V century B. C.

Orvieto, Museo dell'Opera del Duomo: Pernier, *Dedalo*, 1925, fig. on p. 162, p. 163.

I: 5 (Pl. 74: 251) — Corner of a painted eaves-tile presenting a somewhat obtuse angle. The tile is decorated with a frieze of oblique addorsed palmettes and S-spirals; this frieze runs obliquely across the tile, and in the corner is the figure of a sea-god or Triton reclining to the left and snatching at a small dolphin with his right hand. He has a pointed beard and a long finned tail growing out from the abdomen. The body is red outlined with black; the hair and beard are black, and so is the tail, except for the underside and the outline of the fins, which are red; the eye is white, with black iris. The dolphin is black. The frieze is enclosed by black stripes; the palmette petals are alternately red and black; the spirals, red. The ground is light ochre. On the front edge of the tile is a row of squares alternately black, cream, and red.

Dim.: 39 × 24 cm., thickness 4 cm. Early V century B. C.

Found in the garden of the church of S. Francesco.

Orvieto, Museo dell'Opera del Duomo: No. 1359: Gamurrini, *AICA*, 53, 1881, p. 54; Van Buren, *FTR*, p. 39 (Akroteria, type III: iii); Perali, *OE*, pl. VIII: 30.

GROUP II.

II: 1 (Pl. 75: 254) — Portion of a revetment plaque composed of three elements. Above is a series of concave strigils meeting in sharp arrises and curved outwards at the top,

¹ Cf. the heads of centaurs from the west pediment: *Olympia*, III, pls. XXV: 3 and XXVII: 3; and several heads from the metopes: *ibid.*, pls. XXXV ff.

with a flat front edge. In the middle, separated from the strigilation by a double roll, is a fascia decorated with five-petalled palmettes and lotus-flowers in relief, arranged in two rows, upright and hanging, with the lotuses below the palmettes, and *vice versa*, and with a row of S-spirals in the middle, linking the palmettes together. Below this pattern, separated from it by another roll, is a flat fascia. The lower edge of the plaque is not preserved.

Colouring: — On upper front edge, horizontal stripes of black, white, and red; strigils, white with alternately red and black central stripes; on double roll, oblique stripes of red, white, and black, going in opposite directions; palmette petals, alternately red and black; lotuses, red with black bases and black central buds; S-spirals, alternately red and black; ground, white; lower roll, white with curved cross-stripes of red and black; on lower fascia, heart-shaped leaves alternately red and black on a white ground.

Estimated height of plaque 37.4 cm., estimated length 54.3 cm.

This fragment of a unique type of revetment, the provenance of which has hitherto been unknown, can be ascribed to Orvieto with certainty, on account of the fact that it is reproduced, together with terracottas of well-known types from Orvieto, on a drawing made by Count Cozza, which is now preserved in the German Institute in Rome (Fig. 31: F 8).

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, p. 321, No. 1, pl. VIII: i; Catalogue of the Mediterranean Section, No. 272.

II: 2 — Two fragments of a revetment plaque composed of three elements. Above is a series of concave strigils curved outwards at the top, with a scalloped edge. In the middle is a fascia decorated, in relief, with a pattern of seven-petalled palmettes and lotus-flowers arranged in two rows, upright and hanging, the palmettes linked together, upper to lower, by S-spirals. Below is a flat fascia decorated with a painted guilloche. The three elements are separated by rolls; below the lower fascia was perhaps a third roll.

Colouring: — Lotus-and-palmette pattern, white on a black ground; on roll, oblique stripes of red, white, and black; guilloche, white on a black ground.

Estimated height as restored 39.1 cm., estimated length 52.1 cm.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, pp. 321 f., No. 2, pl. VIII: ii; Catalogue of the Mediterranean Section, No. 271.

II: 3 — Fragments from the lower part of a revetment plaque, showing a row of hanging seven-petalled palmettes alternating with hanging elongated buds, above which are erect lotuses arched over by fillets ending in volutes linked two by two. The palmette petals have cordoned edges, and above each palmette is a lozenge. The lower edge follows the outline of the pattern. Above the pattern is a roll. This design is almost identical with the plaques No. I: 15 from *Sassi Caduti* at Civita Castellana (Pl. 41: 135). It is thence probable that above the roll was a flat fascia, as on these plaques, and above this, again, a strigilation. Cf. Fig. 31: F 7.

Colouring: — Palmette petals, white edged alternately with red and black inside raised edges; buds, white with red tips; lotuses and lozenges, red edged with white;

arched fillets, white with red volute centres; ground, black; on roll, oblique stripes of red, white, and black.

Height of lower fascia, including roll, 15 cm.

Florence, Museo Archeologico, No. 77516.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, pp. 326 ff., N. 7, pl. IX:i.

II: 4 — Three fragments of a revetment plaque, showing, above, a series of concave strigils separated by grooves and curved outwards at the top, with a scalloped front edge; below, separated from the strigilation by a roll, was a fascia with a decoration of palmettes and lotus-flowers in relief, hanging from pairs of spirals. There were probably three or four rows of such palmettes and lotuses, not a single one as restored by Luce and Holland.

Colouring: — Strigils, white with red central stripes; grooves and scalloped edge, black; on roll, oblique stripes in red, white, and black; palmette-lotus design, white on a red ground, with black between the leaves of the palmettes.

Estimated length of plaque 58 cm.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, p. 323, No. 3, pl. VIII:iii; Catalogue of the Mediterranean Section, No. 269.

II: 5 — Fragment of a revetment plaque decorated with two rows of seven-petalled, cordoned palmettes, upright and hanging, linked together, upper to lower, by S-spirals and encircled by a flat serpentine ribbon, which passes above the spirals. The spaces are filled by pointed buds. The colouring is completely gone.

Height of pattern 27.2 cm.; estimated length of plaque (three palmettes) 50.3 cm.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, pp. 323 ff., No. 5, fig. 3:ii; Catalogue of the Mediterranean Section, No. 273.

II: 6 — Fragments of revetment plaques showing a design similar in type to the preceding one, but differing in details: the ribbon enclosing the palmettes passes underneath the scrolls; the windings are connected at the points of tangency by flat bands; the palmette petals are not cordoned.

A fragment of this type of plaque, ascertained to come from Orvieto, is in Florence. Fragments of identical plaques of uncertain provenance are in the University Museum at Philadelphia; the latter, which may with some confidence be ascribed to Orvieto, have above the palmette pattern a narrow flat fascia decorated, between two rolls, with a painted guilloche; above this, again, was a strigilation.

Colouring (on fragments in Philadelphia): — Palmettes, white with alternately red and black tongues on petals, and red bases, on a black ground; ribbon and S-spirals, white; bands linking spirals, red edged with black; bands linking windings of ribbon, white edged with black, and with a red central stripe; ground below palmettes and outside palmette enclosures, red.

Estimated height, 46.2 cm., estimated length 56.8 cm.

Florence, Museo Archeologico, No. 77516.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, pp. 325 f., No. 6, fig. 3: iii; Catalogue of the Mediterranean Section, Nos. 270, 274.

II: 7 — Fragment of a revetment plaque identical in type with the previous one, save that the serpentine ribbon is concave instead of flat.

Colouring: — Palmette petals, white with alternate black and red tongues; bases, red with a white edge; ribbon, spirals, and dots, white; linking bands, red; ground, black, except for the triangular spaces above the hanging palmettes, which are red.

Height of pattern, 24.8 cm., estimated length of plaque (three palmettes) 43 cm.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, p. 328, No. 8, pl. IX: ii.

II: 8 — Small fragment of a revetment plaque showing two rows of alternating palmettes and lotus-flowers, upright and hanging, with a row of large S-spirals in the middle. The pattern is similar to that of the plaques No. II: 44 from the temple at the *Belvedere* but is apparently later, showing a more detailed design. No colour is preserved.

Height of pattern 30.8 cm.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, p. 329, No. 10, fig. 6: i.

II: 9 — Two fragments of a revetment plaque showing a decoration in relief composed of diagonal addorsed palmettes connected by long S-spirals. This pattern appears also on painted eaves-tiles from Orvieto, from the archaic period; cf. a tile from the temple at the *Belvedere* (No. I: 4) and another found near S. Francesco (Sporadic Finds, No. I: 5). Above was probably a strigilation.

Colouring: — Palmette petals and spirals, white on a black ground; palmette bases, red with white rims.

Estimated height of plaque 39.3 cm., estimated length 58.5 cm.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, pp. 333 ff., No. 12, fig. 8: i.

II: 10 (Pl. 75: 256, Fig. 31: F 4) — Fragments of a curtain decorated with a series of lotuses and buds hanging from a row of discs, all in low relief. In the upper edge are holes for metal cramps and lead castings which fastened the curtain to the eaves-tiles.

Colouring: — The flower pattern is white with red details, on a black ground; discs, white with alternately red and black dots.

Height 6.5 cm., thickness 2.5 cm.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, p. 337, No. 14, fig. 8: iii (upside down).

Orvieto, Museo dell'Opera del Duomo.

II: 11 — Fragments of a curtain decorated with a single row of hanging five-petalled palmettes and lotus-flowers connected by scrolls. The side petals of the lotuses flare

out so that each palmette is enclosed by the side petals of two lotuses. The lower edge follows the outline of the lotuses; the upper consists of a narrow fillet. In the top surface are holes for metal cramps or lead seals, which fastened the curtain to the tiles.

Colouring: — Palmette petals, red and black alternately on a white ground; side petals of lotuses, black, with the central bud in white and the base or sepals in red; scrolls, white on a ground red below and black above.

Height 12 cm.

Florence, Museo Archeologico, No. 77516.

Philadelphia, University Museum: Luce and Holland, *AJA*, 22, 1918, pp. 336 f., No. 13, fig. 8: ii (upside down).

II: 12 — Part of a terminal tile, L-bent, and decorated on the vertical flat front with a row of circumscribed palmettes, between which are two bud-shaped dots, apparently the remains of a lotus-flower. The palmette petals are alternately red and black, the bases are red, and the surrounding bands are black; the dots are red. The pattern is enclosed above and below by a red stripe; at the lower edge is a black stripe, and on the underside of the tile is a black wave-pattern. The ground colour is light ochre. The height of the frieze is 16 cm.

Orvieto, Museo dell'Opera del Duomo: cf. Perali, *OE*, pl. II: 6.

GROUP III.

III: 1 (Pl. 76: 258) — Fragment of a relief showing a harpy carrying away two youths. The harpy is full-face. She wears a chiton and above this a mantle fastened obliquely over the right shoulder with a round brooch and pulled up round the waist in a pouch. Her shoulders are covered by a piece of drapery, the ends of which hang down at either side. Her head, feet, and most of the arms are missing. Above the shoulders are traces of wavy hair-locks. Below the nether hem of the chiton showing beneath the mantle are traces of a bird's tail. On either side of the harpy is the fragmentary figure of a naked youth sitting on the harpy's lowered hand; the right hand is partly preserved below the left youth.

The bodies of the three figures are hollow. The back of the relief is flat. On either side of the harpy, below the arms of the youths, is a circular nail-hole. In the middle of the harpy is a large steam-hole, which pierces the relief; this hole was probably hidden by an object set in the square depression visible round its edges.

Colouring: — Flesh of harpy, white; chiton and mantle, white with borders of dark red above and below; hair and drapery, dark red; feathers of tail, white outlined in black with a red stripe in the middle; round the neck is a string of beads painted in dark red. The youths are light red.

Height 35 cm.

The style of this relief is akin to that of the pedimental figures from the temple at the *Belvedere*. Consequently, it may be dated in the first half of the IV century B. C.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, *HM*, H. 216; id., *Aus einer alten Etruskerstadt*, pp. 45 f., fig. 93; *Bildertafeln*, p. 86.

III: 2 (Pl. 76: 259) — Antefixes showing a maenad's head, identical with specimens found at the temple near the *Belvedere* (see pp. 180 f., No. II: 36, where the type is particularly described) but better preserved than these, also in regard to the polychromy. The flesh is white; brows, eye-lashes, and irises, black; lips and inner corner of eye, red; hair, red or black; diadem and necklace, red; pendants of necklace, yellow with red borders; round and concave ribbons encircling head, white; central knob of volutes, red; palmette petals, white with alternate red and black tongues; flower-cups, red with white sepals; arched ribbons and scrolls, white; edge of shell, red; on base, white maeander filled in with red above and black below.

Total height 37 cm.

There are two complete specimens of this type in the Ny Carlsberg Glyptotek, another, fragmentary, in the Museo Faina at Orvieto, and a fourth, lacking the shell, in the Bibliothèque Nationale, Paris. The latter has been erroneously ascribed to Metapontum.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, HM, pp. 80 f., H. 193, 194; id., Aus einer alten Etruskerstadt, pp. 44 f., figs. 90, 91; Bildertafeln, p. 70.

Orvieto, Museo Faina.

Paris, Bibliothèque Nationale: Van Buren, AFR, pp. 148 f., (54), pl. XVI: 67.

III: 3 (Pl. 74: 252, 253) — Two fragments of a frieze with a decoration in relief. One of the fragments shows a bearded sea-god (so-called Glaucus), brandishing a rudder in his right hand and holding a stone or similar object in his lowered left. The lower part of his body consists of two piscine tails, turned cross-wise in opposite directions and ending with large caudal fins; the union between the body and the tails is concealed by a large pointed leaf. Below the sea-god is a lotus-flower flanked by two small dolphins turned nose downwards, and on either side of him, as is shown by the other fragment, were hippocamps and dolphins, with tortoises and smaller sea-animals in the spaces. Below is a wave-pattern going two ways, meeting below the god. The lower edge of the plaque is in the shape of a narrow roll.

Colouring: — Flesh of sea-god, red; beard, black; pointed leaf, yellow; hippocamps, cream, with fins outlined with red and a row of black circles along the body, each with a red dot in the centre; dorsal fin, red; dolphins, cream with red fins; background, black; wave-pattern, cream; roll, cream with chevrons alternately red and black.

Height 17.5 cm. No. 1343.

Found, together with other terracotta fragments (*»acroterii con teste bacchiche»*) under the *Palazzo Gualterio*, opposite the opening of the *Via S. Leonardo*; perhaps from the same temple as the terracottas found in this street.

Orvieto, Museo dell'Opera del Duomo: Gamurrini, AICA, 1881, p. 53; Van Buren, FTR, p. 39 (Akroteria, Type III: ii); Perali, OE, pl. IX: 36 (erroneously said to have been found under the Palazzo Comunale).

III: 4 — Fragment of a slab (sima?) curved outwards above, showing two fins in high relief, of a sea-monster or similar being.

Colouring: — Fins, red with rays outlined with white; ground, black.

Dim.: 17 × 18 cm.

Florence, Museo Archeologico, No. 77516.

III: 5 — Fragments of an open-work crestring of a common type, showing a pattern of four-spoked whirligigs, figures-of-eight, and arches, surmounted by a row of palmettes; below is a flat base. The ribbons forming the pattern are flat and the single elements kept quite apart, separated by small grooves; the arches have seven petals each, edged with raised rims. In the upper edge are vertical holes for *menisci* placed rather irregularly. The lower edge is flat, with holes for metal cramps that fastened the crestring. The fragments display four different types of clay, which shows that the sections forming this crestring were often damaged and replaced by new ones made in the same mould. The colour is applied on a white slip.

Colouring: — Palmette petals, alternately red and black with white edges, the central petal in every case being black; ribbons, white edged with red and black; on base, white maeander on a red and black ground.

Height 38 cm., estimated length of sections 44.5 cm.

A similar crestring is reproduced on the above-mentioned drawing made by Count Cozza (Fig. 31: F 6).

Philadelphia, University Museum: Luce and Holland, *AJA*, 1917, pp. 296 ff., 1; Van Buren, *AJA*, 1919, pp. 157 ff.; *ibid.*, pp. 161 f.

III: 6 — Fragments of an open-work crestring composed of concave, arching bands carrying close palmettes, each with nine cordoned petals. A palmette of this type was found in a garden near the north-west edge of the plateau and is now (or was) in the possession of the owners of the Palace Hotel at Orvieto; another is in the Museo Faina.

Perali, *OE*, pl. IX: 38.

GROUP IV.

IV: 1 (Pl. 75: 257) — Fragments of relief plaques of uncertain use, showing heads of fauns and nymphs surrounded by a pattern of scrolls and palmettes. Above is a roll. There are no nail-holes.

Colouring: — Hair and ear-pendants of nymph, red; on roll, oblique stripes of red, white, and black.

Height 17 cm. Found in the *Via degli Alberici* in 1896.

Orvieto, Museo dell'Opera del Duomo, Nos. 1183, 1344.

IV: 2 (Pl. 75: 255) — Small fragment of the curtain of an eaves-tile, decorated with heart-shaped figures enclosed by arched double spirals, below which are volutes placed two by two in resemblance to hanging lily-cups; in the corners are three-petalled palmettes. The edges above and below are straight. On the upper surface, set closely to one another, are two slits for metal cramps which fastened the curtain to the tile. The pattern is very similar in style to that of the previous plaque.

Colouring: — Hearts and bases of palmettes, red; the rest, white on a black ground. The lower surface is black.

Height 10 cm., length as preserved 13.5 cm.

Orvieto, Museo dell'Opera del Duomo.

IV: 3 — Fragment of a revetment plaque with a male head in high relief, surrounded by foliage; the features are coarse, the hair ruffled. To the right of the head is a nail-hole. The clay is dark reddish-brown, without traces of colour. Dim.: 12 × 16 cm.

Orvieto, Museo Faina: Perali, OE, pl. IX: 39.

IV: 4 (Pl. 73: 249) — Terracotta mould for making of antefixes. The cast taken from this mould shows a beautiful female bust within a shell of holly leaves. The head, of Praxitelean type, is slightly turned towards the right shoulder. The hair is combed back and falls on to the shoulders in long coiling tresses. On the head is a wreath of ivy-leaves and corymbs, because of which the head has been thought to represent Ariadne. From the back of the head hangs a veil. In the ears are rosette-shaped pendants. Round the neck is a pearl-string with pointed pendants.

Height of mould 45 cm., width 39 cm.; height of cast 48 cm., width 46.8 cm.

Florence, Museo Archeologico: Fivel, GA, 4, 1878, pp. 67 f., pl. 12 (erroneously ascribed to Arezzo); Milani, MAF, p. 240; Tarchi, AUS, pl. LXXIV: 1.

BOLSENA.

Remains of sacred edifices from the Etruscan period at Bolsena¹ have been brought to light during excavations undertaken there in the last century and in the beginning of the present one. On a site not far from the mediaeval *castello*, just above the *Piazza di S. Giovanni*, were discovered some votive figurines of bronze, several stone bases in the shape of truncated pyramids, two with the dedicatory inscription *tinia tinscvil*,² a pavement of large tufa plaques with traces of Etruscan letters, a female head of terracotta, which Gamurrini considered to have formed part of an acroterion, and some fragments of hands and arms of terracotta figures, which he ascribed to a tympanum.³ There was also found a fragment of a curved tile with a stamp reading . . . *uds: aplus*.

Another interesting sanctuary was excavated in 1904 on a site called *Pozzarelllo*, three km. north of Bolsena.⁴ It consisted of a rectangular area enclosed by a wall of *nenfro* blocks, dated by Gàbrici to the early III century B. C.; outside and inside this wall, and roughly parallel with it, were traces of other walls constructed of concrete with a facing of irregular reticulate, evidently indicating a reconstruction in Roman times. Inside the area were found several pits containing votive offerings in the form of bronze and terracotta statuettes, internal organs of terracotta, gold plates with the imprint of human eyes on them, and coins ranging in date from the first half of the III century B. C. to the middle of the III century A. D. There was also found a great mass of bricks and roof-tiles, which, in connection with traces of walls at the east corner of the precinct, indicate the existence of a sacred edifice. To this edifice probably belonged a fragment of a revetment plaque decorated with a naturalistic design of grape-clusters, vine-scrolls, and leaves, (Dim. 19 × 13.5 cm.).⁵ and a piece of an antefix with a vine-leaf in relief.⁶ Both are evidently late, and ascribable to the Roman constructions, while a fragment of a strigilation⁷

¹ For the site in general see Dennis, *CCE*, II, pp. 18 ff., and Nissen, *ILK*, II, pp. 339 f. Bolsena is evidently the site of Volsinii novi, as is shown by the survival of the name in slightly altered form, by the existence on the site of important Roman remains, and by several Latin inscriptions mentioning the *civitas Volsiniensium* and the *senatus populusque Volsiniens* (*CIL*, XI: 2696, 2699, 2702, 2710 a, 2715; *NS*, 1919, p. 208, No. 7). As to the location of the original Volsinii, destroyed by the Romans in 264 B. C. and, according to Zonaras,

VIII: 7, removed to another site, cf. what is said on Orvieto, pp. 153 ff.

² *CIE*, 5168 f. Cf. the similarly inscribed bases from Orvieto, pp. 156 f.

³ Gamurrini, *NS*, 1882, p. 263.

⁴ Gàbrici, *NS*, 1906, pp. 70 ff.; id., *MAL*, 16, 1906, cc, 169 ff.

⁵ Gàbrici, *MAL*, 1906, cc. 181 f., fig. 7.

⁶ Gàbrici, *MAL*, 1906, c. 223, fig. 41.

⁷ Gàbrici, *l. c.*

is of archaic type and may have belonged to an earlier building on the site. From the character of the votive offerings Gàbrici concluded that the sanctuary was dedicated to Nortia, the special goddess of Volsinii; this, however, is very uncertain.¹

In addition to such sporadic pieces of terracotta decoration, there are two groups of very interesting revetments and antefixes, both ascribable to Bolsena, although the circumstances of their discovery are unknown.

GROUP I.

Messerschmidt, *RM*, 45, 1930, pp. 178—181; Colini, *StE*, 9, 1935, pp. 95—106.

The first of these groups comprises a number of revetment plaques belonging to five different types. The plaques were earlier in the possession of a private collector in Rome; three of them (together with a fourth specimen of a type not dealt with here) were acquired in 1916 by the Museo di Villa Giulia, and lately several others have been acquired by the *Governatorato* of Rome for the Antiquarium Comunale, while two specimens have come to the Vatican.

The plaques are made of a pale reddish or yellowish clay, mixed with black particles of augite and red grains of pozzolana. The polychromy is rather well preserved and presents a great variety. The first two types of plaques are unique, showing a decoration of male and female daemons' heads.

I: 1 (Pl. 77: 260) — Revetment plaques composed of three elements. Above is a series of cordoned strigils, slightly convex, and curved strongly outwards above, showing a scalloped front edge. In the middle, separated from the strigilation by a roll, is a flat fascia with two heads of daemons (*Charun*) in high relief. Below, separated from the central field by another roll, is a fascia decorated with four erect, seven-petalled palmettes circumscribed by narrow, concave bands ending in volutes below; the lower edge is straight, without any moulding.

The daemons' heads are both of the same type, showing an elongated face with round, staring eyes under highly arched brows, a wrinkled forehead, a beaked nose, and a pointed, prominent chin. The corners of the mouth are drawn apart in a grin, showing a row of square teeth and two formidable tusks pointing straight upwards. The ears are leaf-like, with notched edges, and point upwards. On the head is a wreath of snakes knotted together in front. These heads are almost identical with the daemon masks of terracotta preserved in the Museo Faina at Orvieto.² The plaques are pierced by four nail-holes, all in the central field.

Colouring: — Strigils, red with white edges and black grooves between them; rolls, white; daemons' heads, red on a dark blue ground, with eye-balls, teeth, tusks, and snakes

¹ For the nature of this goddess see Taylor, *LCE*, pp. 154 ff., who criticises Gàbrici's identification of the cult place in question.

² Albizzati, *APA*, 15, 1922, pp. 246 ff., pl. II B; Du-

cati, *SAE*, pp. 435 f., fig. 503; Giglioli, *AE*, pl. CCLVIII: 1, 2, 4, p. 46. The Orvieto masks, however, were probably not used for architectural decoration.

coloured white, irises, brows, and noses, blue; palmettes and surrounding bands, white; ground inside palmette enclosures, black, outside, red.

Dim.: 46 × 46 cm.

Rome, Museo di Villa Giulia, No. 27153: Giglioli, *Ausonia*, 10, 1921, p. 105, figs. 9—10; id., *AE*, pl. CCCXXX: 1—2, p. 62.

Rome, Antiquarium Comunale: Messerschmidt, l.c., pp. 178 f., pls. 57, 58; De Ruyt, *Charun démon étrusque de la mort* (1934), p. 113, fig. 53; Colini, l.c., pp. 95 ff., pl. XXV: 1.

Vatican, Museo Etrusco Gregoriano: RPA, 12, 1936, p. 324, p. 326, fig. 4.

I: 2 (Pl. 77: 261) — Revetment plaques composed of two elements. Above is a large cyma decorated in relief with a row of upright seven-petalled palmettes alternating with hanging lotuses, which are surrounded by thin fillets ending in spirals; above each lotus is a small rosette, and below each palmette is another of three small petals. Below the cyma, and separated from it by a roll, is a flat field with two female heads in high relief. The heads have regular, rigid features; the hair is in two rows of small spiral curls above the forehead and in a large S-curl at either ear; in the ears are buckle pendants, and on the crown a rosette. Below the heads is another roll and a torus, which forms the lower edge of the plaque. Four nail-holes, two above the upper roll, two between the lower roll and the torus.

The heads, which form the counterpart of the daemons' heads on the previous plaques, probably represent female daemons of death (*Vanth*). They are exactly similar to the female terracotta masks in the Museo Faina at Orvieto.¹

Colouring: — Pattern of cyma, white, ground below fillets, blue, above fillets, light red, except round the palmettes, where it is brownish-black; rolls and torus, white, with a blue stripe between them; heads, white on a red ground, with hair, brows, and irises in brown.

Length 55 cm., height 39 cm.

Rome, Antiquarium Comunale: Messerschmidt, l.c., pp. 179 f., pl. 59; Colini, l.c., pl. XXV: 2, pl. XXVI: 2.

Vatican, Museo Etrusco Gregoriano: RPA, 12, 1936, p. 324, p. 326, fig. 5.

Rome, Museo di Villa Giulia.

I: 3 (Pl. 77: 262) — Revetment plaques composed of two elements. Above is a fascia decorated in relief with a pattern similar to that of the cyma of the previous type, except that above the lotuses are upright heart-shaped flowers, and below the palmettes, small buds or poppy-heads. Below this fascia, and separated from it by a roll, is a larger field decorated with a row of erect palmettes and lotuses supported by long curvy stalks growing up from the lower edge of the plaque and interwoven with long S-spirals; in the spaces are rosettes, four-pointed stars, and thin leaves. The plaques finish abruptly below, without any moulding. In the middle are two nail-holes.

Colouring: — Pattern of upper fascia, cream; ground, blue, except between palmette petals, where it is white; pattern of lower field, cream, on a ground which is red in the middle, dark brown round the palmettes and in the heart-shaped spaces between the stalks and the spirals at the lower edge.

Height 54 cm., length 42 cm.

Rome, Antiquarium Comunale: Messerschmidt, l.c., p. 181, pl. 60; Colini, l.c., pl. XXV: 4.

¹ Ducati, *SAE*, p. 436, fig. 505.

I: 4 (Pl. 77: 263) — Revetment plaques consisting of two elements. Above is a series of short convex strigils separated by flat spaces and curved outwards at the top, with rounded, projecting ends. Below the strigilation, and separated from it by a roll to which, however, the strigils do not come down, is the main field, decorated with two rows of palmettes and lotuses, upright and hanging, with a row of branching S-scrolls in the middle. The lower edge is straight, without moulding. In the middle of the plaque are two nail-holes.

Colouring: — Strigils, bluish-black with white interspaces; roll, bluish-black; palmettes, white on a bluish-black ground; lotuses and scrolls, white on a red ground.

Dim. 42 × 42 cm.

Rome, Antiquarium Comunale: Colini, l.c., pl. XXVI: 3.

Rome, Museo di Villa Giulia, Nos. 27181 ff.

Copenhagen, National Museum, No. 6544.

I: 5 (Pl. 77: 264) — Small oblong plaques forming a narrow frieze decorated with sea-horses, dolphins, flying-fish, mussels, and sea-urchins, all in relief. Below is a wave-pattern, above is an egg-moulding. The absence of nail-holes seems to indicate that the frieze was fastened to a wall with mortar.

Colouring: — Sea-horses, dolphins, etc., red with fins, crests, eyes, and teeth in white; ground, dark blue; wave-pattern, red; eggs of upper moulding, white with blue edges; upper edge, red.

Height 18.5 cm., length of plaques 35 cm.

Two fragments of a similar frieze, but without the egg-moulding, have been found at Orvieto (Sporadic Finds, No. III: 3).

Rome, Museo di Villa Giulia, Nos. 37155—57: Colini, l.c., pl. XXV: 3.

The provenance of the plaques of this group is not directly ascertained. Two sites, however, have been mentioned as their place of origin: Civita Castellana and Bolsena. The first tradition is apparently wrong, since among the numerous architectural terracottas from Civita Castellana there is nothing that reminds one of the plaques in question. The origin from Bolsena, on the other hand, may be regarded as certain, since for the plaques Nos. I: 1, I: 2, and I: 5 close parallels are to be found at Orvieto, and since of the type No. I: 4 there are four specimens at Copenhagen, whose provenance from Bolsena is ascertained.

The plaques of the types Nos. I: 1—I: 3 apparently form a homogeneous set, ascribable to one single building. Stylistically and technically, however, the plaques of the types Nos. I: 4—I: 5 are not very far from the others and may therefore be ascribed to about the same time as these and perhaps also to the same building. The date of the group may be deduced from some stylistical comparisons. The type of daemon's head, shown by the plaques No. I: 1, may be compared, apart from the masks in Orvieto, to the head of *Charun* represented on the paintings from the François tomb at Vulci, dated, from the similarity of its decorative patterns with those of South-Italian vases, to about 300 B. C.¹; it may also be compared to the representations of *Charun* and other daemons on Etruscan red-figured

¹ Messerschmidt, *NV*, pp. 118 f., p. 160, pls. 32, 34.

vases datable in the IV or early III century B. C.¹ On such vases, moreover, the elements decorating the plaques No. I: 5 are frequent: sea-horses, wave-patterns, and egg-borders.² Sea-horses of the type in question, with large pectoral fins instead of forelegs, are also found on certain Etruscan ash-urns, dated by Körte in the IV century B. C.,³ and a similar monster is seen on a terminal tile from Caere, also of IV-century date (pp. 53 f., No. IV: 1). The peculiar stylization of the hair-locks of the female heads, seen on the plaques No. I: 2, is an archaistic feature met with also on certain ceramic products of IV-century date, e. g. on the well-known cantharus from Todi, in the shape of a silen's and a maenad's heads.⁴ These comparisons allow us to date our plaques with a fair certainty in the later half of the IV century, probably nearer its end than its middle. Against this date the special type of strigilation shown by the plaques No. I: 4, which is archaic, does not contend. As is shown by the character of the palmette-lotus pattern of these plaques, their date can be only slightly earlier than the other plaques. The archaic strigilation is thus to be regarded as a survival, which is shown also by the occurrence of the same type of strigils on the above-mentioned sima from Caere; with this sima, moreover, the plaques No. I: 4 have the feature in common that the strigils do not come down to the underlying roll.

GROUP II.

Brunn, AICA, 34, 1862, pp. 274—283, and MICA, 6—7, pl. LXXII = Brunn, *Kleine Schriften*, I, pp. 219—224, fig. 54; Milani, MI, 1, 1885, p. 93, note 3; Martha, AE, p. 326; Petersen, AA, 1903, p. 88, note 8; Milani, MAF, p. 241 (D); Ducati, SAE, pp. 538 f., figs. 639—640. For the inscriptions: Danielsson, CIE 5179—5182.

In the room set apart for Volsinii in the topographical department of the Museo Archeologico in Florence, is a series of figured terracotta antefixes found in or near Bolsena, probably shortly before 1860, and acquired by the museum in 1900 from the collection of L. Saulini in Rome.

The antefixes represent various figures executed by hand in high relief. The figures are placed on flat narrow bases, on which are inscriptions in Etruscan characters made with a blunt instrument when the clay was still wet. At the back of each antefix is a fragmentary cover-tile with a thick flying strut, which, when there are two figures, is divided into two branches. The clay is yellowish-red and mixed with brown grains of pozzolana. Of the polychromy only faint traces are preserved.

II: 1 (Pl. 78: 267) — Upper part of an antefix showing a beheaded young woman in front of a rocky background. The woman is naked to below the hips, while a piece of drapery covers her legs. The legs are broken off from above the knees, together with the lower portion of the antefix; the right arm is broken off just below the shoulder and the left from below the elbow.

The woman apparently rested on the right leg, either on the foot or on the bent knee; the left leg was raised and probably bent at the knee. The arms were stretched to the

¹ Cf. the daemons on the Admetos and Alcestis amphora from Vulci, and the figure of Charun on another Vulcentane amphora; Giglioli, AE, pl. CCLXXV: 3, pl. CCLXXIX: 2.

² Cf. the vases reproduced in Giglioli, AE, pls. CCLXXI: 1—2, CCLXXIV: 1—5, CCLXXIX: 1.

³ Körte, RUE, III, p. 218, pls. CXLVII—CXLVIII.

⁴ Giglioli, AE, pl. CCLXXXI: 4—6.

sides. The head is cut from the neck, and from the stump a large snake is emerging, worming its way over the left shoulder, and appearing again below the left arm.

Height as preserved 37 cm., width 34 cm.

Brunn, AICA, 1862, p. 278 and MICA, 6—7, pl. LXXII: 1 = Kl. Schr., I, p. 221, fig. 54; Ducati, SAE, p. 539, fig. 640.

II: 2 (Pl. 78: 266) — Antefix with two figures. The one to the right is Minerva, distinguished by a crested Corinthian helmet thrown back above the forehead, and by a bipartite scaled aegis pinned together with a brooch over the breast. She wears a long foldy chiton with an apodygma girdled just below the aegis and reaching to below the hips. She is in rapid motion towards the left, looking back and taking a long step forwards with her right leg, which appears bare between the folds of the chiton. Her right arm, broken off at the elbow, is stretched forwards; the left, which probably carried a shield, is entirely lost.

The other figure is a draped woman, standing to front in a tranquil pose, resting on her left leg, while the right, a little to one side, shows through the drapery. She wears a long sleeved chiton with an apodygma reaching to below the hips; above this is a thin himation hanging from the right shoulder in long sweeping folds, beneath which the vertical folding of the chiton is visible. The head of the figure is lost.

On the base is the inscription *mera: cilens*; the word *mera* is below the figure of Minerva, the word *cilens* below that of the draped woman. At the back of the antefix is an incised mark 1|||X, probably indicating the number of the antefix in a series. The right arm of Minerva was attached to the breast of the other figure with a bronze pin and lead sealing. On the chitons and on the hair of Minerva are faint traces of light red.

Total height 65 cm., width at base 45 cm.

Brunn, AICA, 1862, pp. 275, 278, 281, and MICA 6—7, pl. LXXII: 2 = Kl. Schr., I, pp. 219, 221, 223, fig. 54: 2; Ducati, SAE, p. 538, fig. 639; CIE 5179.

II: 3 (Pl. 78: 268) — Antefix with the figures of two men, upright in tranquil poses. The one to the right stands to front, resting on his left leg, while the right is at ease, bent at the knee. He wears a chiton and a himation; the latter is wrapped round the lower part of the body and taken up from behind over the left shoulder and arm, which holds up the other end of it against the hip. On the himation are incised creases (»Liegefalten«). The head, the right arm from the shoulder, and the left hand are missing; the toes are somewhat damaged. The right arm was stretched to the side and attached to the other figure.

This figure is represented in a similar dressing and attitude, but turns his back to the spectator and has apparently no chiton; on his shoulders are traces of red. The head is missing, the feet and the lower parts of the legs are badly broken, and pieces of the drapery are split off.

On the base is the inscription: *θυλuter*. At the back is the mark: 

Height as preserved 52 cm., width of base 38 cm.

Brunn, AICA, 1862, pp. 275, 279, and MICA, 6—7, pl. LXXII: 3 = Kl. Schr., I, pp. 219, 222, fig. 54: 3; CIE 5180.

II: 4 — Lower part of an antefix similar to the preceding ones. To the left are the feet of a male figure turned to the right: the right foot is planted on the ground, while the left is treading, with uplifted heel, on another foot turned to front. On the feet are traces of red. To the right is the base of a stele. The base of the antefix has the inscription: *uitanices: husur*.

Width of base 36 cm.

Brunn, AICA, 1862, p. 275, and MICA, 6—7, pl. LXXII: 4 = Kl. Schr., I, p. 219, fig. 54: 4; CIE 5181.

II: 5 — Small fragment of a similar antefix. Above the left end of the base bearing the letter . . . *a* is the right hand and lower part of the arm of a woman lying on the ground. Above the hand is a small piece of drapery.

Brunn, AICA, 1862, pp. 278 f., and MICA, 6—7, pl. LXXII: 13 = Kl. Schr., I, p. 222, fig. 54: 13; CIE 5182.

II: 6 — Fragment showing the torso of a muscular man turned towards the right, with a chlamys over the shoulders. The fragment probably belongs to an antefix similar to the previous ones.

Brunn, AICA, 1862, p. 279, and MICA, 6—7, pl. LXXII: 5 = Kl. Schr., I, p. 221, fig. 54: 5.

II: 7 — Fragment of a nude female body, comprising the lower part of the abdomen, part of the left thigh, and the lower part of the left arm, which is stretched across the abdomen; round the hips are traces of drapery. The figure was probably reclining on the ground.

MICA, 6—7, pl. LXXII: 6 = Kl. Schr., I, fig. 54: 6.

A number of smaller terracotta fragments, described and illustrated by Brunn together with the antefixes, apparently do not belong to these. Together with the antefixes, however, and from the same collection, the Florence museum acquired three fragments of a terracotta frieze, found at Bolsena and datable to the same period; it may even have decorated the same temple.

The frieze represents monsters of various descriptions, with cupids riding on their backs, executed in high relief and modelled by hand. The upper edge of the frieze has a row of dentils, and in the top surface is a narrow groove; the lower edge is unbordered. The plaques are pierced by circular nail-holes for attachment. The clay is brick-red and mixed with grains of pozzolana and particles of augite.

The height of the frieze is 27.5 cm., the thickness (the reliefs not included) 2.5 cm.

II: 8 (Pl. 78: 269) — Right end of a frieze plaque, showing a monster turned towards the right, with a cupid on its back. The monster has a feline head, with open jaws and a fimbriated beard, a long, rounded neck, feline shoulders and fore-paws, and a long, serpentine tail, which probably ended in a large caudal fin. The ribs are marked by curved impressions; on the underside of the tail is a row of incised scales, and on its back is a small triangular fin. The cupid is riding backwards, clinging to the tail with both arms.

Missing: head and fore-part of left foot of cupid; end of monster's tail. In the upper right corner of the plaque is the point of a wing belonging to a figure the other wing of which is preserved to the left on the following plaque.

Length of fragment 44 cm.

II: 9 (Pl. 78: 270) — Fragment of a frieze plaque showing a monster turned towards the right, with a cupid on its back. The monster has feline shoulders and fore-paws and a long serpentine tail ending in a large caudal fin; on the underside of the tail is a row of incised scales and on its back a small triangular fin. The head, now lost, was lowered and placed on a long, thin, curving neck with a fin along its back. The cupid rests with his right knee on the monster's back, leaning to the left with out-spread wings and arms to keep his equilibrium. Round his left arm is a piece of fluttering drapery. The head and hands are missing. To the left are remains of a winged being, the other wing of which is partly preserved on the preceding plaque.

Length as preserved 58 cm.

II: 10 (Pl. 78: 270) — Small fragment of frieze showing a dolphin-like monster with a pectoral fin and a long serpentine tail with a row of incised scales along the underside; from the eye a furrow runs along the body and the tail in its entire length. On the monster's back is a cupid resting on his left knee and grasping the monster's tail with both hands. Missing: Snout and end of tail of monster; head, most of wings, and lower portion of right arm of cupid; upper part of plaque.

Length as preserved 32 cm.

(II: 8—II: 10) Milani, MAF, p. 241 D.

The figures exhibited on the antefixes probably formed a series illustrating mythical events, the subjects of which, however, are obscure. Of the preserved figures only that of Minerva is clearly recognizable, through her attributes and through the name *Mera* = *Menrva* written on the base below. The draped female figure standing beside Minerva probably also represents a goddess; the word *Cilens* written below, which also occurs on the bronze liver from Piacenza, was considered by Thulin as the name of a goddess of fate.¹ The tranquil pose of this goddess and of the two male figures named *Θuluter* forms a striking contrast to the agitated motion of Minerva. The representations of the antefixes inscribed *uitanices: husur* and . . . *a* cannot be made out on account of their fragmentary state. The figure of the decapitated woman with the snake creeping out of her neck is very puzzling; the name of this figure, moreover, is lost. Brunn suggested a representation of the myth of Medusa, which would explain the presence of Minerva, as the helper of Perseus, whom Brunn recognized in the torso II: 6. But, as Brunn himself admitted, our representation is not conformable to the general version of the myth, according to which Pegasus and Chrysaor were born out of the blood of the Gorgon, as is shown by several

¹ Thulin, *Die Götter des Martianus Capella und die Bronzeleber von Piacenza*, pp. 36 f. Cf. Clemen, *Die Religion der Etrusker*, pp. 24 f.

works of art from the archaic period.¹ If the figure in question really represents Medusa,² we have evidently to do with another version of the myth, documented also in literature, according to which the snakes and πάντα τὰ δακετά were born out of the blood of the Gorgon.³

Stylistically our figures recall certain sculptures ascribable to Hellenistic schools working in Asia Minor in the II and I centuries B. C., above all in Pergamon and Rhodes. The two figures of the antefix No. II: 2, especially display several points of comparison, in the attitudes, in the arrangement of the garments, and in the treatment of the stuff, with works originating from the above-mentioned or kindred schools. The figure of Minerva corresponds closely to the mutilated figure of Athena on a metope from Ilion⁴ and, in reverse, to the figure of the same goddess on the larger altar frieze from Pergamon⁵; the right leg showing bare between the folds of the drapery is a feature probably taken over from the representations of Victory, for which this is something of a standard motive, from the statue of Paionios onwards.⁶

The figure of the draped woman may be compared with numerous statues, especially among those representing Musae, of the group formerly attributed to the sculptor Philiscus of Rhodes.⁷ It is similar to these statues both in regard to the attitude and to the treatment of the drapery, with its »Liegefallen» and with its double set of folds showing one beneath the other.

The established stylistic analogies enable us to date our group of antefixes in the II century B. C. The modelling is done with considerable skill. The legs of Minerva, however, are too short and thick in proportion to the thin breast and narrow shoulders; but figures of this shape are not uncommon in the late Hellenistic period.⁸

The motives represented on the frieze have several parallels, e. g. a marble frieze from Pergamon.⁹

¹ Cf., e. g., the archaic sarcophagus from Golgoi, Cyprus, now in New York: *AD*, III: 5, 6.

² The attitude of the figure is almost identical with that of Medusa on a marble relief reproduced in Pfuhl, *MZG*, III, p. 263, fig. 642; cf. a bronze coin *ibidem*, fig. 643.

³ Schol. Nicandri Theriac., v. 11, p. 6 (= Müller, *FHG*, IV, p. 313). Cf. Apoll. Rhod., *Argon.*, IV 1513 ff.; Ovid, *Metam.*, IV 615 ff.; Sil. Ital., III 314 ff. — Cf. a Melian terracotta relief (Baumeister, *DKA*, II, p. 1290), representing the beheading of Medusa: Chrysaor emerges from the stump of the neck, while two snakes are creeping out from the head held by Perseus.

⁴ Dörpfeld, *Troja und Ilion*, II, p. 433, Beilage 51: 3.

⁵ *Altertümer von Pergamon*, III, 2, pl. XII.

⁶ See the examples collected in Reinach, *RS*, II, pp. 379 ff., IV, pp. 234 ff., V, p. 201, p. 204.

⁷ For this group and its various copies, see Trendelenburg, 36. *WPB*, 1876; Watzinger, 63. *WPB*, 1903; Mendel, *Catalogue des sculptures des Musées Impériaux Ottomans*, I, p. 345, III, pp. 12 f.,

pp. 557 ff.; Klein, *ÖJ*, 16, 1913, pp. 183 ff.; Sieveking, *RM*, 32, 1917, pp. 74 ff.; Lippold, *RM*, 33, 1918, pp. 64 ff.; Schede, *RM*, 35, 1920, pp. 65 ff.

Of the preserved types of Musae our figure presents the greatest similarity to the one standing upright with two flutes in her left hand on the base from Halicarnassos (Watzinger, No. 5). There are several figures in the round similar to this type, e. g. a statue from Miletos (Mendel, *o. c.*, I, p. 323, No. 117; Klein, *l. c.*, p. 202, fig. 99); another from Pergamon (*Altertümer von Pergamon*, VII, pl. XXI); and the »Urania» in Berlin (No. 222; Watzinger No. 6, pp. 8 f., fig. 4). A statue from Corinth (Reinach, *RS*, 3, pl. 192, 7) corresponds exactly, in attitude and drapery, to our terracotta figure.

⁸ As parallels may be cited some terracotta figurines, some of which show the *tour-de-force* treatment of the drapery spoken of above; cf., e. g., Winter, *TFT*, II, p. 86 and *passim*.

⁹ *Altertümer von Pergamon*, VII, No. 386, pl. XXXIX, Text 2, p. 299.

III. REVETMENT PLAQUES FROM THE MERCATELLO PLATEAU.

During excavations undertaken in 1904 on the *Mercatello* plateau above Bolsena, just south of the Roman amphitheatre, there were brought to light, in addition to a Doric capital of peperino and various minor objects, some fragments of fictile revetment plaques. Although no complete plaque could be restored from them, the design can be made out as follows:

III: 1 (Pl. 77: 265) — Fragments of revetment plaques composed of three elements. Above is a cyma decorated with thin S-spirals, crossing each other, with small palmettes, flower-cups, and stars in the spaces. This pattern is repeated, as it were, in the middle field, which is decorated with flat, crossing bands coiling at the ends, with large rosettes in the middle spaces and flower-cups in the upper and lower ones. Below this field is a row of dentils. No traces of colouring remain. II/I century B. C.

Florence, Museo Archeologico.

VULCI.

The city of Vulci lay on a plateau on the right bank of the river *Fiora*, about 10 km. from the sea.¹ The ruthless depredation of its cemeteries that took place especially between 1828 and 1840 have filled the museums of Europe with innumerable works of Greek and Etruscan art, and robbed the researcher of many important data and much valuable material.² Of the Etruscan city nothing remains above the ground, except perhaps some traces of its wall,³ and of its sacred buildings only some fragments of their terracotta decoration survive.

The architectural terracottas from Vulci range in date from the VI century to the I century B. C. They are classified here in three groups, according to their date.

GROUP I.

Archaic terracottas.

I: 1 — A small antefix of primitive type, in the shape of a female head that forms a mere end-piece for the cover-tile. The face is round, with large eyes edged by raised rims and placed very close under the arched brows. The parted, waved hair hangs in two thick tresses at either side of the broad neck.

Colouring: — Hair, brows, irises, and outlines of eyes, black.

Height 11 cm.

Strasbourg, University Museum: Führer durch das Archäologische Museum der Kaiser-Wilhelms-Universität Strassburg², (1897), p. 131, No. 1770; Michaelis, Strassburger Antiken (1901), p. 20, fig. 18; Van Buren, FTR, pp. 14f. (Antefixae, Div. IV, type 1 d).

I: 2 (Pl. 79: 271) — Fragment of an antefix in the shape of the head of Achelous, with almond-shaped eyes between thick rims, arched brows merging into the narrow ridge of the nose, full, straight lips, and a long, horizontal moustache curving upwards at the ends. The hair is in a double pad over the forehead; most of the horns, and almost the whole beard are broken away. Clay reddish, with particles of augite.

¹ Dennis, *CCE*, I, pp. 437 ff.; Nissen, *ILK*, II, pp. 327 f.

² Cf. Dennis, *CCE*, I, pp. 450 f. For the cemeteries of Vulci see especially Messerschmidt, *Nekropolen*

von Vulci, 12. *Ergänzungsheft des JdI* (1930); and Åkerström, *SEG*, pp. 60 ff.

³ Remains of the city wall are indicated on the map in Canina, *EM*, II, pl. CIV.

Colouring: — Flesh, white; brows, eyelids, and irises, black; hair, lips, beard, and moustache, dark red.

Height 12.5 cm.

Vatican, Museo Etrusco Gregoriano: Musei Etrusci ... monumenta (Ed. A, Rome 1842), I, pl. XLIV.

I: 3 (Pl. 79: 272) — Silen's head, from an antefix. The eyes are horizontal, almond-shaped swellings, without visible lids; the nose is short and broad; the mouth is curved, with drawn-up corners. The drooping moustache is bent at acute angles. The hair and beard are rendered as smooth, solid masses. The equine ears are bent inwards, close to the head, and above them is a narrow wreath or taenia. Shell, base, and lower half of beard missing.

Colouring: — Flesh, red; hair and beard, black; taenia, white with red chevrons.

Height as preserved 17 cm.

Berlin, Antiquarium, No. 4731.

I: 4 — Small antefix representing a maenad's head, with oval face and almond-shaped eyes set horizontally. The hair is in long corkscrew-locks covering the forehead, and four similar locks hang down at either side. The head is adorned with a diadem, disc-shaped ear-rings, and a necklace with a pendant, now broken away. The base is narrow and receding. Round the head is a flat band, but there was apparently no shell, as the antefix did not project above and beyond the cover-tile.

Colouring: — Flesh, white; hair, black; on front of diadem, radiating cross-stripes, red with a black line in the middle; on upper surface of diadem, red crosses on a white ground, and a red band at the front edge, ending in spirals; band encircling head, dark red; on base, row of black dots, with a dark red band below.

Height 16 cm.

Of this type of antefix there are two other specimens, of uncertain provenance, one, without shell, in Munich (No. I: 15), another, with a shell, in Geneva (No. I: 14).

Tarquīnia, Museo Nazionale, No. 1479.

I: 5 — Terracotta mould for an antefix. The antefix shows a female head of archaic type surrounded by a large, strigilated shell. The face is long, with a strong chin and thin cheeks, almond-shaped eyes, between thickly outlined lids, a straight nose, and a smiling mouth, whose upper lip is thin and short, while the lower is full and prominent. The hair is parted and combed to the sides in wavy, stylized strands, which descend on the cheeks and are drawn up over the ears, from behind which they fall on to the shoulders. The ears are schematically modelled and adorned with disc-shaped ear-rings. On the head is a diadem. The neck is very long, finished straight below without any particular base. Round the head is the usual torus which ends in volutes below, two on either side, turned upwards. The strigils of the shell have a raised tongue in the middle;

between them, along the outer edge of the shell, are small discs, each with a central knob. Height 29 cm. Late VI century B. C.

From the slopes of *Monte Auto*, north-west of Vulci.

Rome, Villa Giulia: Ferraguti, *StE*, 10, 1936, pp. 55 f., pl. XVI.

GROUP II.

Terracottas of IV—III century date.

II: 1 (Pl. 79: 273) — Antefixes in the shape of a female bust set in a concave, circular frame. The head has an oval face with soft, regular features; the hair is parted above the forehead and combed back over the ears, falling to the shoulders in wavy tresses. Round the head is a thick wreath, in the ears are globular pendants, and round the neck is a simple necklace, below which the upper hem of a chiton is visible. The head emerges from a deep, circular shell, edged by two raised rims and by a leaf-and-dart moulding; a section of the shell and the moulding is cut off horizontally below to permit the antefix to rest upon the flat eaves-tiles. Cover-tile without strut. Clay, light yellowish-grey with black particles of augite.

Colouring: — Flesh, white; lips, irises, and edges of eyelids, red; hair, reddish brown; wreath, white; basin, black with a border of light blue between raised rims; leaf-moulding, red with yellow darts.

Height 21 cm.

Rome, Villa Giulia: Bendinelli, *NS*, 1921, pp. 355 f., fig. 7.

Vatican, Museo Etrusco Gregoriano: *Musei Etrusci ... Monumenta*, I, pl. XLIV.

II: 2 (Pl. 79: 274) — Antefix in the shape of a female head, with soft, regular features and parted, wavy hair covered by a pointed cap, from which hang the ends of a veil. Round the neck is a double string of pearls. Shell, base, and most of tile broken away. Clay yellowish-red, with particles of augite and pozzolana. Traces of red on veil.

Height 25 cm.

Vatican, Museo Etrusco Gregoriano: *Musei Etrusci ... monumenta*, I, pl. XLIV (lowest row, middle).

GROUP III.

Architectural terracottas from a small shrine.

During excavations carried out in 1879 in the *Ponte rotto* necropolis, between the *Cucumella* tomb and the left bank of the Fiora, were discovered the fragments of the fictile decoration of a small shrine, which are now set up in the room reserved for the *Vulcentani* in the topographical department of the Museo Archeologico in Florence. In Helbig's report of the find nothing is said of any remains of the lower parts of the structure having been found. The fragments were put together and partially restored soon after the discovery. They belong to four different kinds of decoration, namely:

terminal tiles which formed the *sima* of the pediment, revetment plaques for the architrave and the raking cornice, antefixes, and an almost square plaque with two figures in high relief, which covered the end of the *columen*. All these terracottas are made in moulds, with the exception of the two relief figures, which are modelled by hand. The clay is of a reddish hue and mixed with brown particles of pozzolana. The surface colouring, which apparently was applied after firing, is now almost completely gone.

III: 1 (Pl. 79: 275) — Terminal tiles which formed the *sima* of the pediment. The decoration consists of a naturalistic design in relief, composed of large flowers and leaves growing from serpentine branching tendrils; below this pattern is a thick, solid torus; above is a series of short, concave strigils curved outwards at the top and crowned by a many-pointed flat ridge, instead of the usual cresting. At the back are flying struts, two on each tile.

Colouring: — Strigils, white with red central stripes; tendrils and leaves, blue; flowers, red; ground, black; on torus, red chevrons turned right and left alternately, on a yellow ground with blue horizontal stripes.

Height of *sima*, 27 cm., length 43.5 cm.

III: 2 (Pl. 79: 275) — Revetment plaques. These plaques probably covered the architrave and the raking beams. Each plaque consists of two elements: above is a series of concave strigils curved outwards at the top; below, separated from the strigils by a roll, is a fascia decorated with a relief pattern composed of lotus-flowers and nine-petalled palmettes hanging in alternating order from a series of branching S-scrolls, between which are small winged gorgoneia, one above each palmette. The lower edge of the plaques is straight save that the ends of the central palmette petals are cut out. The nail-holes are in the upper half of the lower fascia.

Traces of colouring: — On strigils, central stripes of dark red; on relief ground, dark red.

Height 20.5 cm., length 31 cm.

III: 3 (Pl. 79: 275) — Antefixes in the shape of a maenad's head framed by a shell; all coarsely executed and badly damaged. The face is oval; the hair is parted and waved to the sides. On the head is a diadem adorned with rosettes; a veil hangs at either side. Round the head is a torus ending in volutes. The shell is decorated with a lotus-palmette pattern; its outer edge is notched. The flat base is considerably shorter than the width of the cover-tile. At the back is a flying strut.

Colouring: — Hair, red; pattern of shell, red on a black ground.

Height 21 cm.

III: 4 (Pl. 79: 275) — Figured plaque which covered the end of the *columen*. Executed in high relief, within a flat, raised frame, are two figures, male and female, probably representing Dionysos and Ariadne. They are sitting on a square base or altar, hung with a garland of pointed leaves. Dionysos is to the left, facing, and turning his head slightly towards his companion. The upper part of his body is nude, while his legs are covered

by a piece of drapery. He holds a thyrsus covered with pointed leaves in his raised right hand, and rests his left elbow against a support in the middle of the altar. His features are weak and somewhat melancholy; his long hair is tied in a knot on the top of his head. Ariadne is also nude, except for a piece of drapery which covers her back and her left leg. She lays her right arm around the shoulders of the god and raises a drinking-horn in her left. Her hair falls to her shoulders; round her neck is a torque. In front of the altar is the base of a *thymiaterion* or similar implement.

Missing: Dionysus' right hand with upper part of thyrsus, his left forearm, large portions of his chest, his right leg, and parts of his left with portions of the drapery; Ariadne's head, most of her right leg, and the point of the drinking-horn. Pieces of plaque missing and restored. Six nail-holes. No traces of colouring remain.

The frame does not continue along the upper edge of the plaque, which displayed an obtuse angle to fit the slopes of the pediment. Although the central part of this edge is broken away, enough remains to show that the angle had a width of 154° . The pediment, consequently, sloped at an angle of 13° .

Width of plaque 55 cm., height of lateral edges 43 cm., total height as restored 51 cm.

The different members of the pediment were set up in the Florence museum by L. A. Milani who, on the model of the temple-shaped ash-urn from Cecina, placed the antefixes in the pediment above the architrave, and gave to the roof an exaggerated slope which fitted ill with the angle shown by the *columen* plaque. A. Minto, however, studying the pediment in connection with certain funerary *aediculae* at Populonia and Vetulonia, has lately made a rearrangement and a reconstruction of its central part, in which the slope is diminished to fit the angle of the plaque. According to this arrangement the inner width of the pediment would have been about eight metres.

The modelling of the figures of the *columen* plaque, the elaborate designs of the other architectural members, the quality of the clay, and the absence of surface colouring indicate that the terracottas must be assigned to a late period, probably to the II or even to the I century B. C.

Florence, Museo Archeologico: Helbig, BICA, 1880, pp. 146—148; Durm, BER, pp. 80 f., fig. 90; Milani, MTE, pp. 109 f.; id., MAF, p. 265, pl. CVIII; Pernier, Ausonia, 9, 1919, p. 52; Ducati, EA, II, p. 96, p. 109, pl. XVI: 32; id., SAE, p. 384, p. 479, fig. 435, fig. 552; Robertson, GRA, pp. 198 f., pl. VIII: b; Minto, StE, 8, 1934, pp. 107 ff., pl. XXVIII.

GROUP IV.

Fragments of a frieze and of pedimental(?) figures of terracotta.

IV: 1 — In the *magazzini* of the Vatican is a number of fragments of a small, figured frieze of terracotta, discovered during excavations at Vulci in 1835. The figures are executed by hand in very high relief, and in the background plaque are round nail-holes for attachment. The frieze seems to have been about 30 cm. high; its lower edge is straight, without any moulding; of the upper nothing is preserved. The representation appears to have been mythological or allegorical: male and female figures are carried on the backs of eagles and monsters, or of other human figures, who are flying through

the air without wings. The carrying human figures are clad in short chitons; the carried are nude but have generally a piece of drapery wrapped round their legs.

The modelling is facile. The rendering of the drapery, and the shape of the long and slender bodies, point to a late date, probably the I century B. C., and so do the technical characteristics. The clay is reddish, finely levigated and without sand, but contains small lumps of brown and black pozzolana. The polychromy has mostly vanished, but the traces preserved show that the male figures were coloured red, the drapery, red or dark purple, the ground, bluish black.

Some of the fragments of this frieze were reproduced, unmended, in the *Musei Etrusci . . . monumenta* (Ed. A, Rome 1842), I, pl. XLIII. While studying the fragments, I got the opportunity of putting together some of them into more intelligible compositions, the most significant of which are described and illustrated here.

a (Pl. 80: 277) — Fragment (put together from five small pieces) of what was probably the centre of the frieze, or at least of a part of it. The fragment shows a flying eagle carrying a woman on its back, while two other female figures hover at either side, turned in opposite directions, and holding on to the eagle's head and breast. The woman carried by the eagle is nude, save for a piece of drapery wrapped round her legs; the other two wear short chitons which are fastened over one shoulder only, leaving their bosoms bare. The heads of the figures are broken away, and so are parts of their arms, and the beak of the eagle.

b (Pl. 80: 276) — Fragment (put together from two pieces) showing a female figure flying towards the left with outstretched arms, carrying on her back a male figure. The woman is clad in a chiton girt round her waist with a piece of drapery, and carries a rectangular shield hanging from a strap over her left wrist; the man wears a *nebris* across his breast and a piece of drapery round his back and right thigh, and holds up an oval shield which rests against his left thigh. The heads and parts of arms and legs of both figures are missing.

c (Pl. 80: 278) — Fragment showing the legs of a male figure flying towards the left, carrying on his back a woman who holds a sceptre in her left hand; the upper part of her body is nude, while her legs and hips are covered by a piece of drapery, which is drawn up behind her back and above her left arm; her head and right arm are missing.

d — Fragment (put together from two pieces) showing a female figure flying towards the right, carrying on her back a male figure, of whom only the legs and abdomen are preserved, with remains of an animal hide with hanging head. The woman wears a chiton folded down and girt below her breasts.

e — Several minor fragments of scenes similar to the three lastly described.

f — Fragment (put together from three pieces) showing the forepart of a monster turned towards the left. The monster consists of the upper part of a woman's body,

nude, with hair-locks falling to the shoulders, and of a thick, serpentine tail; the joint between the two forms is masked by large acanthus leaves, from under which an animal foreleg protrudes. The monster's head is missing. Traces of drapery left on its tail indicate that a human figure rode on its back.

g — Fragment (put together from two pieces) showing part of a similar monster turned towards the right, carrying on its back a male figure, nude, with a piece of drapery round his back and over his thighs. The upper parts of the man's and the monster's bodies are broken away.

h — Minor fragments of scenes similar to the two lastly described.

i — Several small fragments of male and female figures: limbs and parts of bodies, nude or partly covered by drapery; male and female heads with flowing hair-locks; parts of an Amazon(?) with striding legs, clad in a short, fluttering chiton and trousers; a head covered by a helmet; a nude male body, a little larger than the other figures, preserved from waist to knees, with legs apart; upper part of a female body, also a little larger than the rest of the figures.

j — Part of plaques showing the head of an eagle biting the neck of a kid; another head of an eagle; and a head of a serpent.

Vatican, Magazzini: Musei Etrusci ... monumenta, I, pl. XLIII; Deonna, STC, pp. 100 f., note 3.

IV: 2 — In the *magazzini* of the Museo Etrusco Gregoriano are also some fragments of terracotta statuettes about one-third life-size, discovered, like the fragments of the frieze previously described, during excavations at Vulci in 1835. In style and technique they are similar to the figures of the frieze, with which they seem to be contemporaneous. The statuettes are modelled in the round, but their backs are unfinished, and a fragment of two legs attached to a piece of a plaque suggests that the lower parts of the figures were applied to background plaques. The figures might then have decorated a small pediment, perhaps of the same temple to which the frieze belonged.

a — Torso and thighs of a warrior clad in a chiton and a cuirass with movable shoulder-pieces and three rows of tabs of increasing length at the waist. Traces of red on cuirass. Height 40 cm.

b (Pl. 80: 279) — Torso of a nude youth, from hips to shoulders, with traces of a sword-belt across the breast. Height 28 cm.

c (Pl. 80: 279) — Two torsi of mature men, preserved from waist to shoulders, both nude, one of them with a chlamys fastened round the neck.

d — Torso of a nude woman, put together from two fragments, and preserved from the shoulders to below the hips. At the back and above the left shoulder are remains

of a piece of drapery held to the body by two strings crossing on the breast. On the shoulders are wavy hair-tresses. Height 33 cm.

e (Pl. 80: 279) — Chest and shoulders of female figures clad in chitons girdled below the breasts.

f — Fragmentary torso of another female figure clad in chiton, with the right arm bent against the breast. On the arm are traces of lead casting.

g — Three fragments of female heads, one showing the face and neck; another the forehead and hair, with diadem; the third showing the hair only, dressed in a coil on the crown.

h — Female left arm, covered by long sleeve.

i — Male legs in boots or sandals, with traces of drapery; two of them, belonging to a figure hurrying towards the right, are attached to a background plaque.

V a t i c a n, M a g a z z i n i: Musei Etrusci ... monumenta, pl. XLII; Deonna, as above.

BIEDA.

From Bieda, the ancient Blera,¹ comes a well-preserved pedimental figure of terracotta, formerly in the Fol collection, now in the Musée d'Art et d'Histoire at Geneva.

1 (Pl. 80: 280) — Figure of a young warrior, or fencer, who has gone down on his right knee and, leaning over towards the right, his left elbow propped upon his left thigh, stretches out his right arm, sword in hand, to parry the blows of his adversary. The youth is nude, save for a chlamys which is fastened round his shoulders with a round brooch and falls down behind his back, covering his left thigh. On his head is a Corinthian helmet, below which some locks of hair are visible. On his feet are sandals. The comparatively quiet attitude and expression of the figure — note especially how his left hand hangs slackly — make it more likely that we have to do with a scene of fencing than with one of a deadly combat.

The figure is modelled in the round, but its lower parts are applied to a background plaque, which is pierced by four nail-holes for attachment; below is a projecting plinth with a piece of rocky, hollow ground, upon which the youth's right knee is propped. The figure no doubt decorated a pediment.

The head is restored; the blade of the sword is missing. The clay is light yellowish-grey and contains black particles of augite. On the flesh are traces of red, on the chlamys, traces of blue; here and there are traces of a chalky slip. Height 55 cm.

The date is probably the late IV or the III century B. C.

Geneva, Musée d'Art et d'Histoire: Musée Fol, Catalogue descriptif, I, p. 177, No. 833; Deonna, *STC*, pp. 111 f., fig. 4.

¹ For the site in general, see Dennis, *CCE*, I, pp. 207 ff.; Koch-Mercklin-Weickert, *Bieda*, in *RM*, 30, 1915, pp. 161 ff.

SOVANA.

Sovana, the representative of the ancient Suana, crowns the summit of a hill, which rises between the streams *Calesina* and *Fullogna*.¹ Except for the important necropolis with its rock-sculptured tomb façades,² the city has but few and insignificant remains of antiquity. There are traces of the ancient city wall and of subterranean *cuniculi*, and remains of one or two temples have been discovered. Unfortunately, these discoveries were made without any scientific control, and part of the material found seems to have been dispersed.

Near the *duomo* of Sovana were discovered traces of a rectangular building of tufa blocks, which seem to have been the foundation of a temple; there were also found fragments of tufa columns and terracotta ornaments and sculptures.³ In the plain, north of the city, Signor Mancinelli of Orvieto brought to light, in 1895, the remains of another temple. No more accurate information as to this excavation is available, save that there was discovered a socle of large blocks (about 1.90×0.75 m.), together with tufa drums of columns and a quantity of architectural terracottas.⁴

In the Museo Archeologico in Florence are a number of architectural terracottas from Sovana, acquired from the said Mancinelli on various occasions during the nineties of the last century. Of these terracottas at least the major part come from the excavation described.⁵ Unfortunately, however, they are all so fragmentary and reduced in number that a clear idea of the temple's decoration cannot be obtained from them. As may be seen from their stylistic and technical qualities, they are all late, datable in the III—I centuries B. C. They are partly figured, partly ornamental. The greater part of the figured terracottas (Nos. 1—16) consists of small-sized figures of men and women, finely modelled by hand, almost in the round, and applied to terracotta plaques which were attached, by means of nails, to the temple's wood-work. On account of the small number of fragments, however, it is hard to decide whether the figures belonged to a frieze, or to a pediment, though the former seems the more probable. Nor is it easy to get at the motive of the representation. Some of the male figures were apparently moving violently (Nos. 1 and 2), and the presence of a fragmentary lion (No. 13) and a dog

¹ Dennis, *CCE*, II, pp. 1—17, with a map on p. 5.

² Bianchi-Bandinelli, *Sovana*; Åkerström, *SET*, pp. 98 ff.

³ Martinucci, *Arte e Storia*, 14, No. 11, 30 maggio

1895, p. 88; *NS*, 1895, pp. 224 f.; *AJA*, 11, 1896, p. 291, pp. 483 f.

⁴ Bianchi-Bandinelli, *Sovana*, pp. 25 f.

⁵ Bianchi-Bandinelli, *Sovana*, pl. XIII: 1 and 2.

(No. 14) would suggest a hunting scene. Other figures, both male and female, are in more sedate attitudes, sitting or leaning. The representation of a ship (No. 15) and the woman with the large vase (No. 9) bring to mind the terracotta figures from Vetulonia (pp. 239 ff.), which are not dissimilar in style to the present figures. Most probably our figures belonged to two different representations; in fact, as is pointed out by Bianchi-Bandinelli,¹ the two figures Nos. 8 and 9 are a little larger than the others and are made of a somewhat different clay. The average height of the figures may have been some 28 and 32 cm. respectively.

In addition to these fragments, there are a few pieces of figures executed at about one third of the natural size (Nos. 18—21) and, finally, a part of a head almost life-size (No. 22).

The ornamental terracottas are, as usual, executed with the help of moulds and consist of fragments of revetment plaques (Nos. 24—32) most of which are decorated with graceful plant designs.

The terracottas from Sovana, figured as well as ornamental, are made of a fine, well levigated clay of reddish hue. Of the polychromy only a few faint traces survive, apparently because the colours were applied to the clay after baking.

Fragments of figurative terracottas, made by hand.

1 (Pl. 81: 281) — Lower left corner of a plaque, to which is attached the nude right leg of a male figure in a straddling attitude, with part of the abdomen and the genitalia. On the figure's right side is a piece of a hanging hide with a frilled edge. The left edge of the plaque is sloping inwards. Below is a narrow plinth upon which the figure rested. In the plaque are three nail-holes. Height 27 cm.

2 (Pl. 81: 281) — Fragment of the lower part of a plaque, to which is attached the nude left leg of a male figure, also in a straddling attitude. The leg is in profile to the right and bent at the knee; round the upper part of the thigh is a piece of drapery, which hangs down behind. To the right is the right foot of another figure. Below the two feet is a plinth, thinner than on the previous fragment. In the plaque are three nail-holes. Height 20 cm.

3 (Pl. 81: 281) — Shoulders and part of chest of a male figure, nude except for a piece of drapery wrapped round the back and the left arm. To the right is the vertical edge of the background plaque. Height 12 cm.

4 (Pl. 81: 281) — Part of muscular male torso, with portion of left arm stretched outwards.

5 — Torso of sitting man wearing a chlamys. Back fragmentary.

6 — Chest and shoulders with part of left upper arm of a male figure wearing a chlamys, over which long wavy hair-tresses fall down, radiating over the shoulders. On

¹ *Sovana* p. 26.

the arm is a detached sleeve. Above the left shoulder are traces of a wing(?). The figure may have represented a daemon of death.

7 — Various minor fragments of legs, arms, draperies, etc. of male figures.

8 (Pl. 81: 282) — Lower part of a youthful female(?) figure leaning against the background, with the left leg crossed over the right. The figure wears a short chiton and boots; the feet are missing. Height 20 cm.

9 (Pl. 81: 282) — Lower part of a young woman in a half sitting, half leaning attitude, resting her right hand against a support. The woman is nude, except for drapery that hangs from her bent left arm and is drawn up between her legs, covering her left thigh. Below to the left is a fragment of a large overturned jar with relief decoration. Above the jar is a nail-hole. Height 20.5 cm.

10 — Fragment showing the lower part of the himation and the sandalled feet of a female figure sitting on a throne. The feet rests on a foot-stool with legs in the shape of lions' claws. Height 17 cm.

11 — Torso, right upper arm, and left lower arm of a female figure clad in a girdled chiton with apptygma.

12 — Fragment showing breast and shoulders of a draped woman.

13 (Pl. 81: 281) — Shoulders, mane, and part of forepaws of a lion; the left paw is raised.

14 — Body of a running dog(?).

15 — Fragment showing a ship's bow with a ram.

16 — Foot of tripod or similar article, in the shape of a lion's paw.

17 — Fragments of plaques with traces of large wings in relief.

18 — Torso and right arm of a warrior wearing a mantle and cuirass, and carrying a shield. The head was turned towards the right shoulder; the right arm crosses the breast. The shield is only partly preserved. Height 18.5 cm.

19 (Pl. 81: 281) — Fragment showing left eye and part of forehead and crown of a female head, with frizzed hair and a diadem adorned with four-petalled rosettes.

20 — Fragment showing left eye and cheek of a human head; the pupil is deeply bored.

21 — Left hand with fragment of sleeve round wrist.

22 — Left eye and part of forehead of a female head in almost natural size, with traces of curling hair.

23 — Fragment of a colossal lion's head; and two fragments, on the same scale, of the front legs of a boar.

Fragments of revetment plaques with ornamental designs, made in moulds.

24 (Pl. 81: 283) — Fragments of plaques consisting of three elements: above, a series of concave strigils; in the middle, between two narrow rolls, a pattern of crossing serpentine bands, between which are ivy-leaves and flowers of various sizes and appearance; below, a border of upright palmettes flanked by pelta-shaped ornaments.

Colouring: — Strigils, white with alternating red and black central stripes; background of flower-pattern, dark red.

Height of plaque about 31 cm.

25 (Pl. 81: 284) — Fragments of plaques showing, in the main field, a rich design of serpentine stalks carrying leaves and flowers of various size and shape. Above was a series of concave strigils, below, a bead-and-reel moulding. Height of main field 34 cm.

26 (Pl. 81: 284) — Fragment of a plaque showing a bald and bearded silen's head surrounded by scrolls, hanging palmettes, and lotus-flowers. Dim. 20 × 22 cm.

27 — Fragments of plaques adorned with lion's heads alternating with palmettes rising between S-scrolls.

28 (Pl. 81: 284) — Fragment showing a large rosette.

29 — Fragments of large acanthus leaves, with nail-holes for attachment. To this decoration may belong a fragment of a pedunculate flower.

30 — Small fragment showing a triglyph. Height 14.5 cm.

31 — Fragments of a dentil with a plain cyma above. The front surface above the cyma is striped cross-wise with incised lines, probably to hold a stucco covering, traces of which are left. Height 15 cm.

32 — Fragment of a frieze with a now destroyed relief decoration (head?, rosette?), above which is a projecting moulding consisting of a torus and a scotia between flat bands. Height 21.5 cm.

Florence, Museo Archeologico, Nos. 76333 ff., 77136 ff.: Bianchi-Bandinelli, *Sovana*, pp. 25 f., pl. XIII: 1 and 2.

TALAMONE.

ARCHITECTURAL TERRACOTTAS FROM A TEMPLE ON THE TELEMONACCIO HILL.

Gamurrini, NS, 1888, pp. 682—691; Milani, NS, 1892, p. 108; id., MTE, p. 92; id., MAF, pp. 257—260, pls. CIV—CV: 1; Deonna, STC, pp. 157 f.; Libertini, APA, 2. series, 15, 1921, pp. 135—178, pls. I—II; Galli, MAL, 27, 1921, cc. 230 ff.; Taylor, LCE, p. 169; Ducati, SAE, p. 481.

The hill of *Telemonaccio*,¹ which rises on the right bank of the rivulet *Osa*, overlooking the bay and promontory of Talamone, was identified by Gamurrini as the site of Telamon, in view of the fact that considerable ruins of an ancient *oppidum* were brought to light there, during the construction of fortifications on the hill in the eighties of the last century. Among the objects found on the hill Gamurrini mentions some fragments of a temple's terracotta decoration. In 1892—93 Milani undertook a regular excavation on the site, which resulted in the discovery of the material now exhibited in the room set apart for Telamon in the topographical department of the Museo Archeologico in Florence. The most important part of this material consists of the terracotta revetment of a temple and part of the *stips votiva* belonging to it. From the very great number of terracotta fragments Milani and his assistants were able to reconstruct large parts of a pediment decorated with figures in relief, and a portion of another similar relief. Unfortunately, however, Milani did not trouble to give a detailed report of the excavation, and so we do not know anything about the temple's ground plan, nor whether the terracotta fragments were found in a heap or strewn along the sides of the building. The fact, however, that he speaks of the pediment as the »frontone settentrionale», while attributing a number of terracotta heads of divinities to a »frontone meridionale», may perhaps indicate that there were some indications of the temple's orientation. The terracottas as a whole were not published until 28 years after the excavation, by Libertini in the paper cited above.

In addition to the free-hand sculptures, there is a great number of various figured and ornamental members belonging to the temple's outer decoration, such as antefixes, revetment plaques, etc., which are made in moulds. These, as well as the freehand sculptures, are all made of a yellowish-red or brick-red clay, rather fine and soft in quality and mixed with dark reddish-brown grains of pozzolana. The polychromy is, with a few exceptions, completely gone, apparently because the colours were applied to the clay after the firing.

¹ Formerly, the hill was called *Telamone vecchio*; *diverse parti della Toscana* (6 vols., 1751—1754), cf. Targioni-Tozzetti, *Relazione dei viaggi fatti in* vol. IV, p. 360.

Figured representations.

1 (Pl. 82: 285) — The figures of the pediment set up in the Florence museum are executed in rather low relief, except for their heads, arms, shoulders, and other details, which are in the round. The background plaques are irregularly cut and pierced with holes for nails, with which the figures were fastened to the pediment.

The most complete part of the pediment is that which occupies its right wing. This part unmistakably represents a scene taken from the Theban cycle of myths, namely, the disappearance of the seer Amphiaraus into the chasm opened by the thunderbolt of Zeus. Most of the figures and the fragments belonging to this scene join perfectly, and this part must therefore be the starting point for the reconstruction of the pediment. From the cutting of the background plaque of the figure reclining in the extreme right corner of the pediment, it is clear that the side angles were 20° . From the fragments of what most likely was the central figure, the height of the pediment can be estimated as about 1.45 m.; accepting this height we get a length of 7.97 m. These dimensions correspond in the main with the reconstruction made in Florence.

The Amphiaraus scene represents the very moment after the thunderbolt of Zeus has opened the chasm before the hero's chariot. The horses, four in number, are already tumbling headlong into the abyss, while a swarm of female daemons, or Furies, accompany and accelerate the fall. One of these, rising from the gorge just in front of the head of the horses, a mantle flowing from her shoulders, wrenches at the reins; another is hovering above them with wide-spread wings; and a third, also winged, is emerging in the foreground, carrying a torch (now missing) in her right hand and grasping the rein of the nearest horse with her left. The Furies are attired in the manner shown in the reliefs of several Etruscan ash urns¹: they wear a short tunic folded over round the waist, leaving the bosom bare, and held up by a ribbon carried round the neck and crossing on the breast; the last-mentioned Fury has detached sleeves and a tight-fitting cap. Amphiaraus, a bearded warrior, is standing on his chariot, legs apart and leaning forward, looking into the abyss with an intent expression. He wears a Corinthian helmet, a short chiton, and a cuirass of Hellenistic type, with movable shoulder-pieces and a double row of tabs below; a mantle is tied round his waist, and across his breast and right shoulder is a sword-belt. His left arm, carrying a round shield (now very fragmentary), is lifted; his right arm is entirely missing. Behind the seer is the fragmentary torso of a male figure in a chlamys, representing the driver Baton; his right arm, now mostly missing, was stretched forward holding the reins. The chariot has a curved antyx and an eight-spoked, oval wheel.

To the Amphiaraus scene apparently belonged two other figures of Furies, whose exact place is, however, uncertain. One of these, standing to front with legs apart, and turning her head towards the right, holds a burning torch in her right hand, lowering it to the ground. She is dressed in a long chiton with apptygma, which leaves her left breast and shoulder bare. Part of her head, most of the wings, her left forearm, and both feet are missing. Whether the figure rested upon some object is uncertain; it may well have been hovering in the air behind the chariot, in the manner shown by Milani's arrangement of

¹ See Brunn-Körte, *RUE*, passim.

the pediment. The other Fury, of whom only a part of the body is preserved, is emerging from the ground like one of those described above; the precise place of the fragment is uncertain, save that it belongs to the lower edge of the pediment.

Below the Fury hovering behind the chariot is a fragment showing the left shin and part of the foot of a man, who was apparently lying supine. Above the leg is an object which Milani and Libertini took to be a piece of the platform of Amphiaraus' chariot, and because of this the fragment was placed just behind the chariot. The fact, however, that no space can be given to the man's body without an undue prolongation of the platform makes this position impossible; the object in question, moreover, is not on a level with the platform of the chariot and looks to me more like a piece of drapery. The fragment, therefore, most probably belonged to a fighting scene, like the figures which are now placed in the left half of the pediment.

Behind the flying Fury, and next to the central figure, is placed the figure of a man, of whom only the fragmentary torso, the upper arms, and the left shin and foot are preserved. The man is nude, with a sword-belt across his breast and right shoulder, and a piece of drapery hanging from his lifted left arm, which carried a round shield now mostly missing. The background plaque of this figure is partly preserved, and its original edges are largely intact. The original place of the figure, however, can hardly have been the one which it now occupies.

The pediment's right corner is filled by the figure of a reclining man partly wrapped in drapery. The head, parts of the torso, and the lower parts of the legs are missing. The position of the figure is established by its attitude and by the cutting of its background plaque.

In the middle of the pediment Milani placed the fragments of a tall winged genius, who stood facing, resting on his right leg, the left put slightly aside with uplifted heel. Only the right leg, the left foot with part of the shin, a portion of the back, and parts of the wings are preserved. The size of the figure and its frontal position make its attribution to the centre of the pediment almost certain.

To the left of the central figure, and forming a counterpart to the Amphiaraus scene, is another chariot turned towards the left. On the chariot stands a bearded warrior attired in the same manner as Amphiaraus; he carries a large round shield and seems to have been drawing his sword with his right hand. At his side is a winged Fury who, leaning forwards, seems to be intent on checking his action. The warrior's right hand, left arm, and parts of his cuirass, shield, and helmet are missing, and so are the Fury's head, right wrist, and parts of her wings. The chariot has an angular antyx and eight-spoked wheels, foreshortened to an oval shape. This kind of chariot, like that of Amphiaraus, is, according to Nachod, a Gallic type.¹ Of the horses only the near one is left, fragmentary and partly restored. Under its belly are the chest and arms of a nude warrior who, sitting on the ground with his back towards the spectator, puts his left hand against the left foreleg of the horse to protect himself. Across his back and right shoulder is a sword-belt.

The remaining part of the pediment's left wing is filled by a number of figures and fragments of figures representing warriors in combat. The original position of these figures

¹ Nachod, *RI*, pp. 82 ff.

is uncertain, although in the present arrangement their height corresponds to the slope of the pediment. Next to the horse is a nude warrior who, turning his back towards the spectator, assumes a fighting posture with legs wide apart, between which folds of drapery are visible, and protects himself with his round shield, raising his weapon to attack. The figure's head and feet, most of the trunk, and parts of the shield are missing. The next warrior, who is also nude except for a chlamys flowing from his shoulders, has gone down on his right knee behind his oval shield; his right arm, now missing, was raised, and the hand no doubt carried a sword, the scabbard of which is hanging on the warrior's left side. The head and the right foot are also missing. To the left of this figure are the torso and left thigh of a nude warrior falling towards the right, facing. Across his breast is a sword-belt, and above his left shoulder is a piece of a round shield. The corner is filled by the fragments of a prostrate warrior in cuirass and greaves, and above him is the chest and right upper arm of a nude male figure.

In the space left between the central figure and the chariot to the left is placed a round shield, and in the extreme right angle, in front of the reclining figure, is placed a *pelta*. In Case No. I, moreover, are a number of minor fragments, which have not found their place in the pediment: two fragments of heads, parts of arms, legs, feet (nude and with sandals), a hand holding a *pelta*, pieces of wings, draperies, shields, cuirasses, and torches, two fragments of horses' heads, etc.

Milani's reconstruction of the pediment, though allowing of some uncertainties in details, may be considered satisfactory in its general lines: that is, in the symmetrical arrangement of the two chariots in relation to the winged figure, which rightly occupies the centre. The bearded warrior on the chariot to the left Milani very plausibly explained as representing Adrastus, the only one of the Seven who returned from the battle-field at Thebes, or Periclymenus returning after his vain pursuit of his enemy Amphiaraus. The central figure he interpreted as Thanatus, but it may also, as Libertini remarks, be a genius representative of Zeus, the performer of the miracle. The male figure reclining in the right angle may be a local divinity; from the analogy of the Cephissus in the west pediment of the Parthenon, and the Alpheus in the east pediment of the temple of Zeus at Olympia, Libertini suggests the river Ismenus near which, according to Apollodorus (III, 6, 8), the disappearance of Amphiaraus took place.

Libertini has also pointed to the pictorial character of the pediment and to the probability that it was inspired by a painting. This pictorial character is manifest in the low relief of the figures — they rest on a base only 10—15 cm. deep — in the overlapping of the bodies and limbs, and in the foreshortenings, which are especially obvious in the oval form of the chariot wheels. How the motive of the seer's disappearance was rendered in the VI century B. C. is shown by a black-figured lekythos in Athens,¹ and a rather similar V-century version is seen on the frieze from the Heroon of Gjölbaski-Trysa.² In these two representations, however, the horses and the chariot are sinking down simultaneously, and there is nothing of the dramatic fall depicted in our pediment.

¹ Benndorf-Niemann, *Das Heroon von Gjölbaski-Trysa*, p. 196, fig. 157; *Wiener Vorlegeblätter*, 1889, pl. XI: 8; Galli, *l. c.*, cc. 241—42, fig. 14; Haspels, *Attic black-figured Lekythoi*, pp. 172, 266, pl. 50: 3.

² Benndorf-Niemann, *Das Heroon von Gjölbaski-Trysa*, p. 196, pl. XXIV: A 1—5; Galli, *l. c.*, fig. 15.

This, on the other hand, is met with on some Etruscan funerary urns, where also the torch-bearing Furies appear.¹ The similarities between our pediment and the urns are, however, so general that we cannot assume a common source of inspiration, although it is very likely that both kinds of representation ultimately derive from Hellenistic paintings.

Milani, *MAF*, pp. 66 ff., p. 258, pl. CIV; Libertini, *l. c.*, pp. 159—169, pls. I, II: 1; Galli, *l. c.*, cc. 230 ff., figs. 12, 13, 16 and pl.; Pernier, *Dedalo*, 6, 1925, fig. on p. 138—139; Ducati, *SAE*, p. 481, figs. 558, 560; Giglioli, *AE*, p. 63, pl. CCCXXXV.

2 (Pl. 83: 289) — In addition to the Amphiaraus pediment Milani and his assistants were able to put together a portion of another relief representing, according to Milani's interpretation, another episode of the Theban cycle, namely, the death of Etocles and Polynices. The relief represents the moment after the two brothers have inflicted mortal wounds upon each other. One of them, to the right, is carried by a male figure clad in a short sleeved chiton and a chlamys fastened round his neck with a brooch. He is probably already dead, and rests against the other's knee with hanging limbs (his right arm, which hung down limply, is also preserved but has not been joined; cf. Libertini, *l. c.*, p. 170, fig. 21). The other, to the left, is reclining on the ground, still grasping his shield, while a female figure clad in a long chiton — Iocaste, according to Milani — is bent over him to support him. The brothers wear short chitons and cuirasses with a double row of tabs below (the cuirass of the brother to the left consists of two γύαλα, that of the other is composed of rows of smaller plates, or of chains); they carry round shields and have sandals laced high up on the shins. Between the two brothers is a bearded elderly man, whom Milani identified as Oedipus, their father. He is kneeling in front view, raising his right arm in a gesture of despair, or perhaps of execration. He is clad in a long mantle and has detached sleeves. Behind him is a very fragmentary male figure, who seems to support him.

The figures of this group are all more or less fragmentary. Only one of them retains the head, namely that of Oedipus, but the body of this figure is very badly damaged and the left arm is missing. Of the figure behind Oedipus remain only the right leg, part of the chest, and part of the left arm and shoulder. Of the brother to the left, only the upper part of his chest, his left arm, his legs, and his right hip are preserved. Of the woman behind him the head, the raised left arm, and a large portion of the body are missing. Of the brother to the right remain only the legs and hips, and the right arm; the figure carrying him lacks his head, his hands, his left leg, and his right thigh.

The length of the group, as preserved, is 148 cm., the height 61 cm.

In regard to style and technique, the relief is similar to the Amphiaraus pediment, and, like the pediment, cannot claim to be an original and independent composition. This is shown by a comparison with certain Etruscan funeral urns whose reliefs show the same scene with a few variations²: in the middle is the old father, kneeling and raising his arms, and supported by a male servant; on either side are the sons, dead or dying, and supported by their partisans.

¹ Brunn-Körte, *RUE*, II, pp. 70—73, pl. XXV; Galli, *l. c.*, fig. 17.

XVIII: 3, XIX: 5, XX: 8; on some urns a Fury has taken the place of the father: pls. XIII ff.

² Brunn-Körte, *RUE*, II, pp. 41 ff., pls. XVII: 2,

On account of the comparatively small part preserved, it is not very easy to tell whether the relief formed part of a frieze or of a second pediment. The almost equal height of the background figures may seem more consistent with the spatial conditions of a frieze, but on the other hand the symmetrical composition of the group would unquestionably suit the centre of a pediment, whose top and lateral spaces could have been filled by other battle scenes.

Milani, MAF, p. 260, pl. CV: 1; Libertini, l. c., pp. 169 ff., pl. II: 2; Ducati, SAE, p. 481, fig. 559.

3 — In addition to the Amphiaras pediment and the relief just described there are a few fragments of free-hand sculptures which, for stylistic reasons, cannot have belonged to these two groups.

a (Pl. 83: 291) — A male head, laureate, of Apollinine type. In the crown is a hole for a *meniscus*. Height 19.5 cm.

b (Pl. 83: 291) — Back and part of left side of a female head covered by a tight-fitting cap, below which are curling hair locks. In the left ear, which is covered by the locks, is a rosette-shaped ear-ring with a drop pendant, and above are traces of a diadem. In the crown is a hole for a *meniscus*. Height 16 cm.

c — Fragmentary female head wearing a crested helmet; probably of Athena. Most of face missing.

d — Fragmentary head of a youth.

e — Right shoulder of a male figure identifiable as Hercules from the remains of a lion's skin, which partly cover it.

f — Knotty club with part of a hand grasping it; probably belonging to the figure of Hercules.

Milani, MAF, p. 259; Libertini, l. c., pp. 173 ff., figs. 22—25.

4. In addition to the figurative decorations hitherto described may be mentioned a number of fragments, which seem to have formed part of a frieze decorated with small figures in relief. Among the fragments may be mentioned:

a — Fragment of a plaque with the head and breast of a reclining male figure. Height 27 cm.

b — Fragment of a plaque with the torso of a standing female figure clad in a chiton, which leaves her left breast bare. Height 26 cm.

c — Fragment of a plaque with remains of a seated woman dressed in a chiton.

d — Fragment of a plaque showing a dentil and a plain cyma, above which are traces of human feet in relief.

e — Five small heads (7—10 cm. high). Three of them are youthful male heads wearing helmets, another is of a bearded silen, and the fifth is of a woman whose hair is tied up with a ribbon.

The scenes represented by the pediment were interpreted by Milani as an allegory of the victory won by the Romans over the Gauls near Telamon in 225 B. C.: »Anfiarao impersona Concolitano, il duce gallo trascinato all'Orco con 40,000 dei suoi nel campo di battaglia;

Adrasto che si salva temporaneamente, impersona Aneresto, ucciso prigioniero a Roma».¹ On the ground of this supposed allegory Milani considered the temple to have been a votive shrine built immediately after 225 B. C., to commemorate the victory and to house the votive offerings in the form of Gallic weapons, etc., which were gathered from the battle-field and brought to light again during the excavation.² From the presence of the heads of divinities described above Milani further assumed that the temple had had a second pediment representing an assembly of deities, and, continuing his allegorical interpretation, he considered the relief of Eteocles and Polynices as a votive offering set up to commemorate the fratricidal war between Marius and Sulla.

The tale of these allegories has been repeated, with greater or less reserve, by all those who have since written on the matter, but no one, not even Milani himself, seems to have studied the original relation of the battle at Telamon as given by Polybius. This author writes (II, 31) that in the battle ἀπέθανον μὲν οὖν τῶν Κελτῶν εἰς τετρακισμυρίους, ἐάλωσαν δ' οὐκ ἐλάττους μυρίων, ἐν οἷς καὶ τῶν βασιλέων Κογκολιτάνος, ὁ δ' ἕτερος αὐτῶν Ἀνηρόεστος εἰς τινα τόπον συμφυγὼν μετ' ὀλίγων προσήνεγκε τὰς χεῖρας αὐτῷ καὶ τοῖς ἀναγκαίους.³ In view of this evidence the scenes depicted in the pediment cannot possibly allude to the battle at Telamon and to the two Gallic chiefs, of whom one was captured in the battle and the other committed suicide immediately after it, and so Milani's grounds for dating the pediment and the temple fail us. And the allegorical meaning ascribed to the scene of Eteocles and Polynices, a motive frequently met with on Etruscan funeral urns, is too strained to be taken seriously. This latter relief, be it a part of a frieze or of a pedimental decoration, cannot possibly be separated from the Amphiaraus pediment, to which it is similar in style and technique. These two groups of reliefs form, together with the remains of the temple's purely ornamental decoration, a homogeneous whole which, however, for stylistic and technical reasons cannot be ascribed to a date so early as 225 B. C. The similarities, in general and in details, which our two reliefs present to the reliefs of the Etruscan funerary urns of the II century B. C.,⁴ their complicated pictorial composition, a certain awkwardness in movement and proportions, which corresponds to the degenerate character of the antefixes and of the ornamental designs, and, finally, the quality of the clay and of the polychromy, all these characteristics point to a date considerably later than that proposed by Milani, probably to the later II century B. C.

The terracotta heads of divinities, on the other hand, which, as was pointed out by Libertini, present a quite different and more »classical» style as compared with the reliefs, may be the remains of the temple's decoration in an earlier phase, if they really formed part of pedimental figures, which from the lack of any lower portions must remain uncertain.

The excavation on the Telemonaccio hill brought to light, in addition to the pedimental sculptures and other figurative decorations described above, a great number of fragments belonging to acroteria, antefixes, tiles, and revetment plaques. Most part of these elements display purely ornamental designs, which in most cases are executed by means of moulds.

¹ Milani, *MAF*, p. 258; cf. p. 67.

² Milani, in *StM*, I, pp. 125 ff.

³ Diodorus, XX, 13, has a similar story, though without mentioning the names of the two chiefs.

⁴ The majority of the Etruscan funeral urns with relief decoration seem to belong in the II century B. C.; cf. Rumpf, *Katalog der Etruskischen Skulpturen* (*Staatliche Museen zu Berlin*), p. 26.

In regard to the quality of the clay and the painting they do not differ from each other and from the figurative decorations. Certainly, some of the antefixes (Nos. 16 and 17) are stylistically considerably older than the rest, but this is probably due to the use of old moulds or to the survival of the types, as the antefixes in question are not different in other respects. This fact, however, and the great variety of plaques, etc., of different kinds, seem to indicate that the repairs and alterations of the temple's terracotta decoration were frequent and that not all of the preserved terracotta pieces can be quite contemporaneous. Upon the whole, however, they must be dated within the same period as the pedimental sculptures, that is, in the later II century B. C.; some of the antefixes and plaques which are of a very poor workmanship may be even later in date.

Acroteria.

5 — Central acroterion in the shape of a large palmette. The preserved fragments allowed a trustworthy reconstruction: the central petal is lanceolate, and the others, four on each side, end in volutes which, touching each other successively, form a continuous outline, while the inner spaces were left open. Of the palmette's base and of the lower parts of the acroterion no fragments survive.

Height as preserved about 70 cm.

Libertini, *l. c.*, pp. 156 f., fig. 18.

6 — Right lateral acroterion in the shape of a sea-horse executed in very high relief and applied to a terracotta plaque, of which some fragments remain. The monster has a long thin neck and a very long coiling tail with a many-pointed dorsal fin; the head, the forelegs, and the caudal fin are missing. There are fragments of a similar acroterion, which crowned the opposite extremity of the roof. Height as preserved 40 cm., length 54 cm.

Milani, *MAF*, p. 260; Libertini, *l. c.*, p. 157, fig. 19.

7 — Three fragments, joining, of a high relief representing Scylla with dolphins. The relief is applied to a thick plaque which, to judge from the fact that its upper edge is indented, apparently formed part of a crowning element, probably of a terminal tile. Of the monster remain only a female torso and a long finned tail coiling to the left; there was probably a corresponding tail turned to the right, but this is now broken away. Three small dolphins fill the spaces. Length as preserved 63 cm.

Milani, *MTE*, pp. 93 ff.; *id.*, *MAF*, p. 260; Libertini, *l. c.*, pp. 154 f., fig. 17.

Raking cornice.

The cornice above the tympanum, which is partly restored and set up in the Florence museum, consists of two members: the *sima* and, above this, a perforated cresting.

8 (Pl. 82: 285) — The *sima*, of which one complete section and several fragments are preserved, presents the usual series of concave strigils, which are here very flat, separated

by grooves, and but slightly curved at the top. Above the strigilation is a step-like edging, and below it, but not separated from it by any moulding, is a plain fascia. This fascia, as shown by some of the fragments, ended in a straight line below, which shows that there was no underlying torus. The one complete section preserved, which is placed on the extreme right of the restoration, retains a large piece of lead casting, in which the lower edge of the plain fascia is bedded. This shows that the piece was attached to, and probably inserted into, some subjacent member, to which it was fastened by means of the lead; but it is hard to decide whether the other sections of the sima were attached to the roof in the same peculiar manner, or whether in the present case we have to do with a repair.

Traces of colouring: — On strigils, blue and red central stripes, alternating.

Height 20 cm., length of each section 35 cm.

9 (Pl. 82: 285) — The crestring is composed of almost square plaques, decorated with a series of seven-petalled palmettes, rising from a row of small arches, which rest on a thick serpentine ribbon; below this, along the lower edge of the crestring, is a row of smaller, three-petalled palmettes. The spaces between these palmettes, the loops of the serpentine fillet, and the bases of the arches, are perforated with large round holes.

The lower edge of the crestring plaques was inserted into a groove on the top of the sima and fastened by means of a lead casting. The above-mentioned complete section of the sima still retains the lead casting filling the groove, with a piece of the crestring *in situ*.

Height of crestring plaques, 31 cm., length 29 cm.

Libertini, l. c., pp. 152 ff., fig. 16.

10 (Pl. E: 4) — Three fragments of terminal tiles. The upright part of the tiles was decorated with a series of palmettes put back to back horizontally and enclosed by a double row of long S-spirals branching into other spirals at the ends, with smaller, half-palmettes in the spaces. Above, separated from the main field by a small torus, was an edge of blunt points, each with a reversed lotus-motive, and with a meniscus-hole in the top. Below was a thick solid torus. At the back were attached buttresses.

Estimated height, about 35 cm.; estimated length, about 60 cm.

11 — Fragment of a fascia, probably from a terminal tile, decorated with a double row of lilies and roses, growing from a horizontal stalk in the middle.

Traces of colouring: — Lilies, white; roses, red; stalks, yellow.

Libertini, l. c., p. 143, fig. 6 a.

12 — Fragment of a similar fascia, with a toothed edge above.

Libertini, l. c., p. 143, fig. 6 b.

13 — Fragment, probably from a terminal tile, or sima, with a protome of a lion's head.

Libertini, l. c., pp. 145 f., fig. 11.

14 — Fragment of a flat roof-tile.

Libertini, l. c., p. 146.

15 — Fragments of eaves-tiles with a border of palmettes and lotus-flowers, painted in red and black on a white ground. The pattern is executed free-hand, except for a few incised lines marking the centre of the palmettes and lotuses. Thickness 4 cm.

Antefixes.

A very great number of antefixes are preserved, or about 34 pieces, none of which, however, is complete.

16 — Antefixes showing a silen's head. The silen has large eye-balls with bored pupils, a short snub nose, a small mouth, and small equine ears. The beard, moustache, and hair-locks showing at the temples are rendered in stylized, curly strands; the crown is bald. The head is surrounded by a wreath of ivy-leaves and corymbs bound with thin ribbons. Round the neck are the paws of an animal's hide, tied together in the front. The shell was decorated with palmettes, lotuses, and S-scrolls. Antefixes of the same type have been found at Orvieto (Via S. Leonardo, No. I: 6).

Libertini, *l. c.*, pp. 148 ff., fig. 15.

17 — Antefixes showing a maenad's head, with regular features and hair falling to the shoulders in long wavy tresses. She is adorned with a diadem decorated with four-petalled rosettes, disc-shaped ear-rings, and a twisted neck-lace with oval and triangular bullae. The shell seems to have been similar to that of the previous No. This type of antefix, also, has been found at Orvieto (Via S. Leonardo, No. I: 7; Cannicella, No. II: 5). Height when complete, about 30 cm.

Libertini, *l. c.*, p. 148, fig. 14.

18 (Pl. 83: 292) — Antefixes showing a maenad's head. The head is thrown backwards and surrounded by a large strigilated shell. The hair is dressed in two fashions: on some of the antefixes it is combed backwards, and held up by a wreath of small leaves; on others it is arranged in loose thick locks, with a wreath of ivy-leaves, and grape-clusters on either side. Round the neck is a piece of drapery, the corners of which on the latter variant are fastened with a large brooch. It may be noted that the volutes of the shell issue from under this drapery. The base is very low and narrow. Height 34 cm.

Libertini, *l. c.*, p. 147, fig. 12.

19 (Pl. 83: 290) — Antefixes showing the head of Minerva. The goddess wears a crested helmet of Corinthian type, sometimes covered by a lion's head. She has a plain necklace and ear-pendants of pyramidal shape; her hair falls to her shoulders in wavy locks. The shell is decorated with an anthemion. Height when complete, about 30 cm.

Libertini, *l. c.*, pp. 147 f., fig. 13.

20 — Small antefixes of triangular shape, each decorated with a palmette. Height 25 cm.

Revetment plaques.

21 (Pl. 82: 286) — Revetment plaques composed of three elements. Above is a series of concave strigils curved outwards at the top, with a scalloped upper edge. In the middle, between two rolls, is a narrow fascia decorated with a double row of S-spirals, between which are small ivy-leaves and diamonds. Below is a large fascia decorated with palmettes and lotus-flowers in three superimposed rows, those of the upper row rising from a series of volute scrolls, those of the two lower hanging from similar scrolls. In the spaces between the two upper rows are inserted small stars and squares. The palmettes of these two rows are seven-petalled, while those of the lower row have only five petals each. This latter row, moreover, is smaller than the upper ones, and may also be considered as a terminating border; its lower edge is cut out according to the outline of the pattern.

Colouring: — Strigils, white with red central stripes; S-spirals, white, on a ground red inside, bluish-black outside the spirals; ivy-leaves, blue; palmettes and lotuses, red on a bluish-black ground; scrolls, white on a red ground.

Height 53 cm., length 57 cm.

Gamurrini, NS, 1888, p. 686: Libertini, l. c., pp. 139 f., fig. 2.

22 (Pl. 82: 287) — Revetment plaques consisting of two elements. Above is a series of short, curved, concave strigils. Below, separated from the strigilation by a roll, is an almost square field decorated with two large S-spirals and two palmettes, set back to back diagonally. From the base of each palmette grow out two long curvy stalks, one on either side, which carry long flower-buds; and small berries fill the spaces of the field. The palmettes are peculiar in that the central petal branches into three at the top. Below, the plaques have mostly a straight edge, but some of them ended with a scalloped lotus border. No traces of colouring left. Height 49 cm., width 36 cm.

Libertini, l. c., pp. 140 f., fig. 3.

23 — Fragments of revetment plaques, of the same type as the previous ones, but larger and differing in some details; the central petals of the palmettes are not branching. On palmettes, traces of red. Height about 54 cm., width about 42 cm.

Libertini, l. c., p. 141, fig. 4.

24 (Pl. 82: 287) — Revetment plaques composed of two elements: above, a strigilation similar to that of the plaques No. 22; below, an almost square field decorated with two rows of palmettes, upright and hanging, connected by very thin and extended S-spirals, and surrounded by a serpentine fillet. The lower edge is generally straight, but sometimes there was a scalloped lotus-border. The dimensions of these plaques are the same as those of the plaques No. 22, that is: height 49 cm., width 36 cm.

Libertini, l. c., p. 142, fig. 5.

25 (Pl. 82: 288) — Fragments of revetment plaques composed of at least two elements. The main field is decorated with an intricate pattern of branching S-scrolls, from which

seven-petalled palmettes alternating with double-sepalled lotuses grow out; there were probably two rows of such palmettes and lotuses, one on either side of the scrolls, upright and hanging. Below the main field, and separated from it by a narrow roll, was a border of small palmettes and lotuses hanging from a row of volute scrolls; the lower edge is scalloped. The upper edge of the plaques was probably in the shape of a strigilation, but no fragments of this part have survived.

26 — Fragment of a revetment plaque showing two rows of palmettes and lotus-flowers, upright and hanging, with a double row of S-spirals in the middle. The lower edge is straight, with a small torus. Dim.: 20.5 × 16 cm.

27 — Small fragments of revetment plaques showing, in the main field, a decoration of flowers of various sizes and shapes, rendered naturalistically and surrounded by curving concave ribbons; above the main field was a series of short concave strigils separated from each other by small ridges, each ending in a point above.

Libertini, l. c., pp. 143 ff., figs. 7, 8, 10.

28 — Small fragment of revetment plaque showing part of a guilloche in relief, above which is a profiled fascia.

29 — Small fragment of a revetment plaque showing a row of short concave strigils, painted in red and black alternately, with white edges.

Libertini, l. c., pp. 143 ff., fig. 9.

SPORADIC FIND ON THE BENGODI HILL.

During the construction, in 1929, of a drainage pump on the hill of *Bengodi*, which is an extension towards the north of the larger *Telemonaccio* hill, there was brought to light, among other sporadic objects, a fragment of a temple's terracotta decoration. The fragment, which is now in the museum of Grosseto, formed part of a terminal tile of a well-known type: above are traces of curved convex strigils separated by grooves, and below, separated from the strigils by a roll, is a plain fascia; below this, again, was probably a thick torus, but of this no traces remain. The clay is grey and coarse, and the polychromy is well preserved. The strigils are white with reddish-brown central stripes and edges; on the roll are traces of oblique stripes, and on the plain fascia a meander pattern, all in the same colours.

The piece must be dated to the late VI or to the early V century B. C. In spite of its apparent insignificance, it is thus of no little importance, as giving the first proof of the existence of an Etruscan temple at Telamon in this early period.

Riesch, StE, 3, 1929, p. 458; Minto, StE, 4, 1930, p. 356, pl. XXVI: 3 a—b; Cappelli, NS, 1930, pp. 300 f., fig. 1.

VETULONIA.

ARCHITECTURAL TERRACOTTAS FOUND WITHIN THE ANCIENT CITY.

Falchi, NS, 1898, pp. 96 f.; Deonna, STC, p. 158, note 1; Milani, MAF, p. 42, p. 220, pl. LXXI:2; Pernier, Ausonia, 9, 1919, pp. 36—54, pl. III; Taylor, LCE, pp. 172 f.; Ducati, SAE, pp. 479 f.; Doro Levi, StE, 5, 1931, p. 21.

I. Falchi's identification of long-lost Vetulonia with the Etruscan city and cemetery excavated by him on the hill of *Colonna* north-west of Grosseto,¹ once the subject of ardent polemic,² then generally accepted, and lately called into question again,³ now seems to be definitely confirmed through a careful study of mediaeval documents mentioning the site of *Vitulonia*.⁴

In addition to the vast and highly important necropolis of Vetulonia, Falchi explored some parts of the ancient city on the top of the *Colonna* hill.⁵ The most important discoveries inside the city were those made on the *Poggiarello Renzetti*.⁶ Here were unearthed a portion of the city wall and a section of a paved street running south-west and north-east, probably the *Via decumana* of the city. Along this street, to the south-east, were blocks of houses separated from each other by streets running at right angles to the first. From one of these cross-streets, the so-called *Via ripida*, was the entrance to what seems to have been a square area surrounded by houses. In this area was discovered a number of terracotta reliefs, very broken and incomplete, together with a mass of heavy bricks and fragments of tiles, which, like the reliefs themselves, showed traces of a destructive fire. Most probably these remains belonged to a sacred edifice that stood somewhere within the area; but, since only a small part of the area could be excavated, no further traces of the building were discovered.

¹ Cf. Falchi's reports in the NS, from 1883 onwards (*Indici*, p. 127), and his *Vetulonia e la sua necropoli antichissima* (1891). For earlier locations cf. Dennis, CCE, II, pp. 263 ff.

² Of the numerous contributions to the discussion may be cited: Sordini, *Vetulonia, studi e ricerche* (Spoleto 1894); Milani, in RAL, 1894, pp. 841 ff.; and Dotto De'Dauli, *Vetulonia falsamente guidata a Colonna per errore, ostinazione e vanità* (Pitigliano 1896).

³ Cf. Banti, StE, 5, 1931, p. 197.

⁴ Cardarelli, StE, 6, 1932, pp. 145 ff.

⁵ See the survey of Falchi's discoveries at Vetulonia made by Doro Levi in the commentary to his *Carta archeologica di Vetulonia*, in StE, 5, 1931, pp. 13—40.

⁶ Cf. NS, 1895, pp. 272 ff.

The terracotta reliefs are now in the Museo Archeologico in Florence, where they are exhibited in the room set apart for the *Vetulonienses* in the topographical department of the museum. They consist of a number of more or less fragmentary figures with various accessories. The figures are executed by hand and applied to background plaques in a leaning position, so that the heads are wholly in the round, while the bodies are in a relief that decreases towards the bottom of the plaque; sometimes, when a portion of a figure was not visible from the front, this portion disappears, merging into the background. The heads were secured to the bodies by pins piercing the neck. The background plaques are 2—3 cm. thick and pierced by nail-holes for attachment. In some cases a figure is apportioned over two plaques, a limb being cut off and a part of it being attached to an adjoining plaque. The joints between the plaques are cut either at right angles to the surface or obliquely, so that one plaque slightly overlapped another. The lower edge of the plaques was in the shape of a projecting torus on which the figures rested. The clay is well levigated and contains only a small quantity of foreign matter. It is of a light yellowish hue, here and there turned into a dark grey by fire. There is no slip, and the surface colouring is almost entirely gone. Most probably the figures formed part of a continuous frieze decorating a temple of modest dimensions.

1 (Pl. 84: 294) — Fragmentary group consisting of two figures. An upright woman in front view, wearing a long chiton girdled round the waist and detached sleeves rolled up below the shoulders and round the wrists,¹ is lifting a large drapery with both hands, to protect a nude young woman who is sitting on the ground in front of her, her legs bent at the knees and partly covered by a piece of drapery, and her right arm set against a big vase that lies behind her; the left arm, now lost, was held obliquely downwards, to judge from traces left on the hanging drapery. She wears a roll-necklace and has a bracelet round her right wrist; her hair falls to the shoulders at the back. The heads of both figures are missing; the fractures show the holes made for the pin that secured the head to the body. Other missing parts are: piece of midriff-region, right little finger and left forefinger of upright woman; left arm and shoulder, midriff-region, left hip and portion of left thigh of sitting woman; parts of draperies; and handle of vase. Those parts of the figures which are not visible from the front are omitted or left unfinished, merging into the background. The figures rest on a solid torus projecting from the background plaque. Of this plaque only a small part remains; its original edge is preserved only to the right. There are three nail-holes, one in the drapery to the right of the sitting woman, another in the plaque below the other woman's right arm, the third near the right edge; in the latter is an iron nail, 10 cm. long, driven in obliquely.

Height as preserved 38 cm., width as preserved 31 cm.

No. 8993.

Milani, MAF, p. 220, pl. LXXI: 2; Pernier, I. c., p. 39, fig. 22; Ducati, SAE, p. 480, pl. 227, fig. 557.

¹ Detached sleeves seem to have been an article of clothing peculiar to the Etruscans. Most frequently, though not exclusively, such sleeves are worn by the Etruscan daemons of death, both by the male and, more often, by the female ones. The two

Lasae sculptured on the base of the ash-urn of Aruns Volumnius from Perugia wear such sleeves, and from Etruscan ash-urn reliefs scores of instances could be cited. Cf. Giglioli, *AE*, pl. CCCCXVIII, 2 and Brunn-Körte, *RUE*, *passim*.

2 (Pl. 84: 296) — Head and bust of a nude young girl. The bust is turned a little towards the right, the head in the opposite direction, slightly leaning towards the right shoulder. The features are rather individual, with a weak and dreamy expression. The hair is parted in the middle and waved back, partly covering the ears. On the head is a diadem and a veil, the latter hanging from its back. Round the neck is a roll-necklace, now only partly preserved. The right arm is broken off just below the shoulder; the left shoulder and the entire left arm are missing.

The head was found separately but belongs, though the fractures do not join perfectly. At the back of the bust are traces of a background plaque.

Height 16 cm.

Nos. 8998, 8992.

NS, 1898, p. 96, fig. 9; Pernier, l. c., pp. 39 f., fig. 23, pl. III a.

3 (Pl. 84: 295) — Fragmentary group consisting of two figures. The larger of them is a male figure in front view, leaning towards the left with wide-spread legs, of which the right, bent at the knee, apparently rested against an elevation, while the left is stretched obliquely backwards. The figure wears a short chiton girdled above the waist, and a large himation which, fastened round the neck, hangs down from his raised left arm, forming a rounded flap in front of the breast and spreading behind in large, flowing folds. The figure's head, right arm and shoulder, with a piece of the chest, the left forearm, and pieces of the drapery are missing; the left foot from above the ankle was attached to the adjoining plaque. The right foot is not executed, and the leg merges into the plaque. In the fracture at the right shoulder are traces of a hole for the pin that secured the head to the body.

Between the legs of this figure is the youthful, nude body of a smaller figure, and this, viewed from the rear, is pressed or presses itself against the former. The figure's right thigh is covered by a flap of drapery; the left is stretched backwards. Missing: head, arms and shoulders, right buttock, and both legs from knees downwards. The edges of the background plaque are intact to the right. Three nail-holes, one in the plaque to the right of the larger figure's left elbow, one in the himation to the right of his left knee, another high up between the legs.

Height as preserved 25 cm., width 22 cm.

No. 8992.

Pernier, l. c., pp. 41 f., fig. 24; Ducati, SAE, p. 480, pl. 227, fig. 556.

4 (Pl. 84: 297) — Fragment of a male figure in high relief hurrying towards the left with violent strides. The figure is preserved only from the hips downwards; it is clad in a short chiton under which its long, bony legs show bare. The right foot is missing; the left leg from below the knee is left unfinished, merging into the background plaque.

Height 21 cm., width 19 cm.

No. 8986.

Pernier, l. c., p. 42, fig. 25.

5 — Fragmentary figure of a nude youth who, apparently on the point of sinking

to the ground, is supported by another person, whose left hand is seen under the youth's right shoulder. Missing: head, left arm and leg, right hand and foot. Height 16 cm.

No. 8985.

NS, 1898, p. 98, fig. 11; Pernier, l. c., p. 43, fig. 26.

6 — Head of a weeping child, worked in the round, with ruffled hair and a furrow in the crown, which perhaps represents a wound. Height 5 cm.

No. 8984.

Pernier, l. c., p. 43, fig. 27.

7 — Fragment of a figure in long chiton, moving towards the left. The fragment comprises the right leg (minus the foot), put forwards and bent at the knee, and a piece of the body below the breast. Height 21 cm.

No. 8994.

Pernier, l. c., p. 44, fig. 29.

8 — Various fragments of human bodies, among which may be mentioned: a right shoulder with drapery; a fragment of a chiton girt at the waist; and five fragments of female breasts, one nude, two girdled at the waist, all with drapery.

No. 9003.

Pernier, l. c., pp. 43 f.

9 — Left hand grasping a staff or sword-hilt, square in section; round the wrist is a bracelet. Length 5 cm.

No. 9001.

Pernier, l. c., p. 43, fig. 28 d.

10 — Three fragments of arms bent at the elbows. Two of them are cut off, showing a V-shaped section-plane.

Pernier, l. c., p. 44, fig. 28 b, c.

11 — Fragments of legs, among which are: a left leg in very high relief, preserved from hip to ankle, 18 cm. long; a right leg, from knee to ankle, 9 cm. long; and a right leg, foot missing, 5.5 cm. long, perhaps of a child.

Nos. 8987, 8997, 8999.

Pernier, l. c., p. 43.

12 (Pl. 83: 293) — Fragments of a phallic herm standing on an altar. The altar is square, with a plain base and cornice, and is placed askew so that one corner projected from the background plaque. Its upper surface slopes forwards in order that the offerings of grape-clusters placed upon it may be better seen. The corners are hung with flower-garlands wound with fillets. The herm has a base in the shape of a truncated pyramid. From its right cross-bar, the only one preserved, hangs a garland, and from the phallus, which is inserted in a hole between the pubes and the scrotum, is suspended a broad fillet with perforated edges. To the herm probably belongs a head of Pan with

expressive features: a bulgy forehead, aquiline nose, large eyes with slack and swollen lids, thick, prominent lips, hanging moustache, a ruffled beard, and two curved goat's horns; round the head is a wreath of flowers. Between the wreath and the right horn are traces of red colour.

The back of the head, of the herm, and of the altar is flat and was attached to a plaque which is now missing. Behind the grape-clusters on the altar is a circular nail-hole.

Height of altar 10 cm., of herm as preserved 24 cm., of head 7 cm.; total height about 44 cm.

Nos. 8990, 9004, 9000, 8983.

NS, 1898, p. 97, fig. 10; Pernier, *l. c.*, pp. 45 f., figs. 30, 31, pl. III b.

13 — Fragment of a plaque showing a fountain in the shape of a lion's head from which a jet of water falls into a fragmentary basin below. The edge of the plaque is intact to the left. Two nail-holes, one at either side of the water-jet. Height 23 cm.

No. 8995.

Pernier, *l. c.*, pp. 46 f., fig. 33.

14 — Fragments of a naval scene. One fragment shows a projecting torus, above which are stylized waves and the fragmentary stern of a ship with a steering-oar. The edge of the torus is intact to the left, cut obliquely; in the waves to the right are two nail-holes, and in the ship to the left is a third. Another fragment shows a stern with a thick rope passing below the hull. There are also four small fragments of waves.

Length of first fragment 28 cm., length of second fragment 11 cm.

Nos. 8991, 9002.

Pernier, *l. c.*, p. 46, fig. 32.

15 — Fragment of a triangular base with planed-off corner, upon which is the circular foot of a fragmentary vase, decorated with a row of ovuli. Length 10 cm.

No. 8998.

Pernier, *l. c.*, p. 47.

16 — Various fragments of background plaques with traces of reliefs, more or less explicable, drapery, wreaths, etc.

Pernier, *l. c.*, pp. 47 f.

The small size of the figures makes it likely that they formed part of a frieze, rather than of a pedimental group. As to the original arrangement of the figures, however, and the subject represented by them, nothing can be said with certainty, owing to the fragmentary state of the remains. Some of the figures and fragments seem to belong to a peaceful domestic scene: a young woman is bathing, attended by her maid (No. 1), and, perhaps, accompanied by another girl (No. 2); the fountain (No. 13), the herm, and the altar with offerings and garlands (No. 12) indicate an idyllic rural milieu. Other

fragments, such as the group No. 3, the two running figures (Nos. 4 and 7), the collapsing youth (No. 5), and the head of the weeping child (No. 6) apparently belonged to scenes of a violent and agitated character. But it is difficult to tell whether these two series of figures belonged to different scenes or to the same representation. Pernier thought of a representation of young women in a landscape being seized unawares by young men landing from a ship, and recalled an episode such as the landing of Odysseus and his companions in the land of the Cicones (Od. IX, 39—42); but at the same time he pointed out the fact that this motive is not treated on other Etruscan monuments. The group No. 3 undoubtedly suggests the scene of Telephos menacing the infant Orestes, as represented on numerous Etruscan ash-urns¹; but the other figures of our series do not fit in with this scene, and such parallels are therefore not sufficient to determine the subject of the reliefs.

The execution of the reliefs betrays a considerable skill, noticeable both in the modelling of the soft bodies and delicate features of the nude women, and in the rendering of the thin, bony legs of the running man or of the crude lineaments of the visage of the herm. The garments are modelled with a few sure strokes of the tool, which give them a realistic hang or fluency.

As to the date of the reliefs, finally, there are some important criteria. Pernier has pointed out the reminiscences of Praxitelean or Scopaeic art perceptible in some of the figures — the languishing expression of the girl No. 2 and the violent motion of the group No. 3 — and he has also indicated some parallels to the sitting woman of the group No. 1 to be found among Greek terracotta figurines of the IV century B. C.² Above all, however, certain characteristics indicating influence from Hellenistic art ought to be emphasized. This influence is evident in the rendering of the soft bosom and languishing features of the nude girl (No. 2), a figure which may be characterized as post-Praxitelean; it is apparent in the realistic modelling of the bloated, somnolent features of the herm, and of the thin-legged running man, who has a certain touch of caricature; it is manifest, last but not least, in the introduction of genre and landscape motives, such as the scene with the bathing women, the herm and the altar with rural offerings, the fountain, and the ship, elements, that is, which make their appearance on Hellenistic reliefs of the III and II centuries B. C.³ Some features indicative of the Etruscan provenance of the reliefs point to the same period: the presence of the big vase in the group No. 1, which seems to be of a type comparable to Etruscan relief vases of the III—II centuries B. C.⁴; the torques, which, according to Milani, came into fashion in Italy after 283 B. C.⁵; and the detached sleeves, which frequently appear on Etruscan ash-urn reliefs of about the II century B. C.⁶

¹ Brunn-Körte, *RUE*, I, pl. XXVI ff.

² Winter, *TFT*, II, pp. 126: 4, 5; 128: 4; 131: 7; 202: 5.

³ Schreiber, *Die hellenistischen Reliefbilder*. Of the literature on these reliefs, cf. especially Sieveking, in the text to *BrBr*, pls. 621—630, and Pagenstecher, *SHA*, 10, 1919, pp. 5 ff.

⁴ Cf., e.g., the fictile hydria from Civita Castellana reproduced in Giglioli, *AE*, pl. CCCLXXIII: 1.

⁵ Milani, *MI*, p. 96, note 1.

⁶ Cf. above, p. 240, note 1.

POPULONIA.

The cemeteries of Populonia, extending round the *Baratti* bay, have been systematically explored by excavations undertaken in 1897 by I. Falchi, in 1908 by L. A. Milani, and since 1914, on an extended scale and with the richest results, by A. Minto.¹ Of the city itself, on the other hand, the traces are few and consist mainly of remains of the encircling walls.² The original city, founded on the northern point of the *Masoncello* promontory, was deserted already in the I century B. C., except for the temples and a few houses, while the lower town had a large population employed in the iron industry.³ In the V century of our era, however, this town also was abandoned and in utter ruin.⁴

Of the temples mentioned by Strabo no traces seem to be left. In the vicinity of the lower town, however, on a site called *Podere di S. Cerbone*, have been brought to light some remains of architectural terracottas of the type employed for temple decoration. During excavations carried out on this site in 1908 were discovered the remains of a rectangular platform of sandstone blocks, together with two drums of stone columns, a terracotta antefix (No. I: 3 below), and three »favissae» hollowed out in the rocky ground.⁵ Milani considered the platform to be the podium of a temple, which he dated to the V century B. C., mainly from the fragments of Attic red-figured vases found in the »favissae», which he considered as votive offerings.

Remains of a similar platform, measuring 8×3.30 m., were discovered on the same site several years later,⁶ together with a column drum of sandstone, 1.40 m. in diameter and 0.50 m. high, and another stone piece, with a carved colonnette, which perhaps served as an anta. There were also found numerous fragments of Attic red-figured vases.

The excavations carried out by Minto on this site have shown, however, that these vase fragments, as well as those found by Milani in 1908, probably do not belong to vases used as votive offerings but come from graves destroyed by the construction of furnaces for the smelting of iron ore. Minto, moreover, considers the platforms described above not as temple podia but as bases for tombs built in the shape of *aediculae*, a type of which hitherto four specimens have been discovered at Populonia, all in the same area of *S. Cerbone*.⁷

¹ Cf. Åkerström, *SEG*, pp. 139 ff.

² For the remains of ancient Populonia, see Micali, *Monumenti*, pl. X: 1; Dennis, *CCE*, II, pp. 218 f.; Minto, *NS*, 1914, pp. 411—416, figs. 1—3. Traces of the wall of the lower city have been discovered in *la Falda della Guardiola*: Minto, *NS*, 1926, pp. 372 ff., figs. 11—13.

³ Strabo, V, 6.

⁴ Rutilius Namatianus, I, 401 ff.

⁵ Milani, *NS*, 1908, pp. 218 ff.

⁶ Minto, *NS*, 1934, pp. 377 ff.

⁷ Minto, *NS*, 1926, pp. 363 ff.; id., *MAL*, 34, 1932, cc. 372 ff.; id. *StE*, 8, 1934, pp. 107 ff.

In the mentioned excavations some pieces of architectural terracotta decoration have come to light, which are now in the Museo Archeologico in Florence. Whether these terracottas formed part of the decoration of ordinary temples, or of *aedicula* tombs, seems uncertain; in either case they belong to types ordinarily used for temple decoration, and are therefore justly described here. Those classified in Group I are archaic (VI—V century B. C.), made of a coarse yellowish clay; those of Group II, made of a better purified clay, are later, datable from the III century B. C. onwards.

GROUP I.

I: 1 (Pl. 85: 298) — Antefixes representing a silen's head, or rather, considering the knob-like horns visible above the temples, the head of Achelous. The forehead is low and unwrinkled, the brows are arched, the eyes horizontal, almond-shaped, protruding between thick lids. The corners of the mouth are drawn upwards, and the thick lips present a uniform curve. The moustache is drooping and curved upwards at the ends. The beard consists of flat wavy strands symmetrically arranged, and has a raised outer edge. The mouche is large and composed of flat, straight strands. The hair is in a row of similar strands, ending with a series of knob-like coils above the forehead. The equine ears point straight upwards. The head is encircled by a torus; most of the base was hidden by the beard.

These antefixes are identical with specimens found at Tarquinia (No. I: 5) and at Chiusi (No. I: 1). The best preserved of these antefixes, from Tarquinia, is now in the University Museum at Philadelphia; it has a shell decorated with a row of double spirals, and with an indented outer edge. Pieces of a similar, though not identical, shell have come to light at Populonia (NS, 1934, p. 405, fig. 60); though made of a different clay, they may have belonged to an antefix of the present type.

Colouring: — Face and lips, light red; eye-balls, cream; irises, brows, eyelids, and beard, black shading to reddish-brown; mouche, light reddish-brown; moustache, red; hair, red with black coils above the forehead; horns, cream; torus, cream with a row of reddish-brown round dots between two black stripes.

Height, from base to top of torus, 16 cm.

From the *Podere di S. Cerbone*. No. 89217.

Minto, StE, 4, 1930, p. 349, pp. 355 f., pl. XXVI: 1; id., MAL, 34, 1932, cc. 400 ff., fig. 71.

I: 2 (Pl. 85: 298) — Fragment of an antefix showing a maenad's head. This type of antefix probably is the counterpart of the preceding one. The eyes are almond-shaped flat swellings with thick lids, the brows are curved, and the nose broad and straight. The chin and part of the mouth are missing. The hair is in a double row of wavy strands above the forehead. On the head is a diadem ending in two discs behind the temples. In the ears are shallow disc-shaped ear-rings, with a knob in the centre. The visible parts of the ears are marked with red lines only. Of the torus which encircled the head only minute parts are preserved. The shell is completely lost.

Colouring: — Flesh, white; lips, red; hair, brows, and eyelids, reddish-brown; irises, red, outlined with black and with black pupils; on diadem, strigilation in red and white.

Height as preserved 10 cm.

From the *Podere di S. Cerbone*.

Minto, MAL, 34, 1932, cc. 400 ff., fig. 71.

I: 3 — Lower half of a female head, rubbed and battered, probably from an antefix. The left eye, the only one preserved, is large and almond-shaped; the mouth is curved, with a full lower lip; in the left ear, now broken away, is a disc-shaped ear-ring.

Height as preserved 11 cm.

From the *Podere di S. Cerbone*.

Milani, NS, 1908, p. 219, fig. 23.

I: 4 (Pl. A: 3) — Fragment of an acroterion consisting of a flat, vertical plaque attached to the end of a semi-cylindrical ridge-tile. Of the tile only a short piece is preserved, adhering to the lower edge of the plaque, which coincides with the curved inside of the tile. The plaque, which increases in thickness towards the bottom, is broken on all sides, except below and at the lower left corner, where a section of the original edge is preserved; this edge is oblique and probably adjoined another architectural member. The front surface of the plaque is adorned with a painted decoration consisting of a seven-petalled palmette hanging between two large S-spirals, with smaller petals in the spaces. The spirals and the palmette base are painted in dark reddish-brown; the petals of the large palmette are alternately dark reddish-brown and dark red; the space-filling petals are light red; all on a cream ground. The underside of the tile is painted with dark reddish-brown stripes on a cream ground.

Height as preserved 27 cm., width as preserved 33 cm., thickness of plaque at base 3 cm.

From the *Podere di S. Cerbone*.

Minto, MAL, 34, 1932, c. 404, fig. 72; id., StE, 8, 1934, p. 113, fig. 4.

I: 5 — Fragment of a plaque showing a painted decoration of flower motives, now almost vanished.

I: 6 — Two fragments of a revetment plaque, showing part of a flat fascia, a roll, and traces of a spiral in relief. The fascia has a painted decoration showing, on a white ground, a series of lozenges outlined in black, with a red cross in the middle and heart-shaped or rhomboid figures in the interstices.

NS, 1934, p. 405.

GROUP II.

II: 1 — Antefix in the form of a lion's head encircled by a mane and by a beard of short, stylized tufts; the tongue protrudes. The antefix apparently comes from a worn-out mould. It is made of a red clay rather well purified; the nose is battered and all traces of colouring are gone. Dim. 13 × 15 cm.

From the *Poggio della Porchereccio*.

NS, 1921, p. 333, fig. 25.

II: 2 — Female head, rubbed and battered, with an oval face, half-open mouth, and thick, curly hair. Below the right eye is a circular hole. Faint traces of surface colouring, applied on a white coating. Height 11 cm.

NS, 1934, pp. 405 f., fig. 61.

II: 3 — Fragment of a revetment plaque showing, below a roll, a relief pattern consisting of two S-shaped spirals and two palmettes, set back to back and diagonally; from the palmettes curving stalks grow out, each with three berries at the top. This pattern is repeated twice, a stylized lotus-flower marking the »joint». Dim. 10 × 14 cm.

NS, 1934, p. 405, fig. 60.

VOLTERRA.

REMAINS OF A TEMPLE ON THE PIANO DI CASTELLO.

Doro Levi, NS, 1928, pp. 34—46; StE, 1, 1927, p. 494.

Excavations carried out in 1926 within the Medicean *Castello* of Volterra, which probably occupies the site of the Etruscan acropolis, brought to light the ruins of an ancient temple. Three sides of the temple were excavated, showing that it had a rectangular ground plan and was orientated north-east and south-west. The ruins consist of remains of a podium of well-hewn blocks of limestone (*panchina*) resting upon a platform of similar blocks, 20 cm. high, which projects about 75 cm. beyond the podium on all sides, probably to allow for a profiled socle. The width of the podium is 13.50 m., that of the platform 12 m. The length of the temple remains unknown, as its north-east side, which was covered by walls of later constructions, was never excavated. The entrance to the temple was probably on this side. On the three other sides the temple was surrounded by paved streets, 2.30—3 m. wide, running between the temple and the sections of walls that bounded the sacred area on these sides.

In addition to the remains of the temple *in situ*, there were also found a few fragments of its fictile decoration. These fragments, which are now in the *Museo Guarnacci*, are all of late date, probably from the II—I century B.C. They are made of a fine, yellowish-red clay, well purified and well fired. The polychromy is mostly gone, as the colours were apparently applied to the clay after firing. There are fragments of figures which seem to have adorned the temple's pediment, and a piece of a revetment plaque.

1 — Torso of a young woman, badly damaged. She wears a chiton, which leaves her right breast uncovered. Her right arm was raised; in the fracture of the neck is a hole for a pin that secured the head. The lower part of the back is flat. Height 25 cm.

Doro Levi, NS, 1928, p. 42, fig. 8.

2 — Torso of a woman, smaller than the previous one. She wears a chiton with apoxygma girdled round the waist with a broad band. The right arm was raised; the front of the chiton is very much rubbed. The back is flat with a large cavity.

Doro Levi, NS, 1928, pp. 42 f., fig. 9.

3 — Three legs, one female covered with a thin drapery, the other two male protected by greaves.

Doro Levi, NS, 1928, p. 42.

4 — Fragment of a revetment plaque curved slightly outwards above. The fragment comprises three fasciae separated by narrow rolls and decorated in relief, the upper one with crossing bars and rosettes, that in the middle with palmettes arched over by ribbons, the lower with leaf ornaments and four-petalled rosettes. The ground of the two upper fasciae was red, that of the lower, black. Dim.: 17.5×24 cm.

Doro Levi, NS, 1928, pp. 40 f., fig. 7.

In the *Museo Guarnacci* are also a number of other revetment plaques, datable to the same period as the previous fragments and perhaps from the same site as these.

5 (Pl. 85: 299) — Fragmentary plaque decorated with a rich and complicated design of palmettes of various shapes and lotus-flowers, surrounded and united with each other by branching scrolls. Above is a thin roll. No traces of colouring left.

Height of plaque 29.5 cm., length as preserved 39 cm.

6 (Pl. 85: 300) — Fragments of revetment plaques composed of three elements. Above is a cyma with a palmette-and-leaf design; in the middle, separated from the cyma by a thin roll, is the main field, decorated with palmettes and lotus-flowers set back to back in two double rows, the inner palmettes circumscribed by cords coiling at the ends; below, separated from the main field by another roll, is a border of hanging palmettes and lotuses. Faint traces of red on ground of circumscribed palmettes.

Height of plaque 38 cm.

7 (Pl. 85: 301) — Fragmentary plaque composed of three elements. Above is a row of five-petalled rosettes surmounted by a plain cyma; in the middle, between two narrow rolls, is the main field, decorated with large rosettes alternating with palmettes set back to back and crossed by two long bars; below is a border of hanging palmettes and lotuses. On background, traces of red.

Height of plaque 30.5 cm., length as preserved 39 cm.

MONTALCINO.

From this site come two terracotta antefixes now in the Museum van Oudheden at Leyden.

1 — Antefix showing a gorgon's head. The face is round, with almond-shaped eyes, broad nostrils, and a large grinning mouth with enormous tusks. The ears are very small and adorned with disc-shaped ear-rings. The hair is in scallops above the forehead, and in three vertical pearl-rope tresses on either side of the cylindrical neck. The head is arched over by a thick torus, which ended in volutes below; from this torus spring the strigils of the shell, which is now very fragmentary. The base is broken away. V century B. C.

Leyden, Museum van Oudheden: Janssen, *De grieksche, romeinsche en etrurische monumenten van het Museum van Oudheden*, II, p. 101, No. 424; id., *Terra-cotta's uit het Museum van Oudheden te Leyden*, pp. 5 f., pl. II: 7; Six, *De Gorgone*, p. 30, III, 8a; Van Buren, *FTR*, p. 7 (Antefixae, Div. I, type IV).

2 — Antefix showing the head of Minerva, with three-crested helmet and pyramidal ear-pendants. The head was surrounded by a concave shell decorated with a flower-and-foliage pattern, most of which is now broken away. II—I centuries B. C.

Leyden, Museum van Oudheden: Janssen, *Monumenten*, II, p. 96, No. 361; id., *Terra-cotta's*, pp. 4 f., pl. II: 6.

CHIUSI.

(AND TERRITORY).

The abundance of Etruscan antiquities brought to light in the vast cemeteries of Chiusi¹ — only too often by ignorant excavators and for no scientific purpose — forms a striking contrast to the scanty remains of the Etruscan city itself. In fact, most traces of ancient *Camars*² seem to have been annihilated, no doubt in consequence of the uninterrupted inhabitation of the site, from the Etruscan period until our days. Most objects discovered on the site of the city belong to the Roman period, and to an earlier epoch are ascribable only some traces of the city wall, and the complicated system of sewers, vaulted rooms, and wells, which traverses the subsoil of the city.³ No certain remains of sacred edifices seem to have been discovered within the city wall.

Outside the city, however, and on various sites belonging to its large territory, excavations and field-work have brought to light architectural terracottas, which no doubt formed part of the decoration of temples and shrines. A number of such terracottas was discovered in 1876 in a vineyard called *Vigna di Giancorso*, lying west of the city, just at the point where the road to Cetona and Sarteano branches off from the Via Cassia.⁴ Among the finds are mentioned »pezzi di cornici di grandezza e forme svariate, bassorilievi a stampa ed a stecca di buono stile e di buona conservazione, raffiguranti donne con anfore in mano, animali, fogliami, grappoli d'uva, bighe ed altri ornamenti a colori ed a rilievo; oltre a ciò residui di statue, embrici con teste umane, e grandi ornati da formare la decorazione della sommità della fabbrica, tutti notevoli per finezza di lavoro e per vivacità di colorito». Some of these terracottas were incorporated with the collection of Signor Paolozzi, at Chiusi, others were collected by the Canonicus Brogi. Together with the terracottas were found, *inter alia*, a big stone phallus, and numerous votive tablets of terracotta with male and female genitalia in relief, which suggests that a shrine

¹ The chief work on the excavations and discoveries made at Chiusi is Bianchi Bandinelli's exhaustive monography entitled *Clusium*, in *MAL*, 30, 1925, cc. 210—551.

² The ancient name of the city is recorded by Livy, X, 25, 11: *Clusium quod Camars olim appellabant*.

³ Cf. Dennis, *CCE*, II, pp. 295 f.; Bianchi Bandinelli, *o. c.*, cc. 235—243; Doro Levi, *NS*, 1933, pp. 3—38.

⁴ Nardi Dei, *NS*, 1876, p. 214; Gamurrini, *BICA*, 1878, p. 81; Bianchi Bandinelli, *o. c.*, c. 240. See the map in the last-mentioned work, pl. II.

dedicated to a divinity of fertility stood on the site. A similar cult also seems to have been performed on the *Monte Venere* north-west of the city, where other terracottas have come to light, together with a stone phallus of colossal dimensions, now in the basement-story of the civic museum.¹

Other architectural terracottas were discovered during the laying out of a churchyard on the so-called *Colle del Vescovo*, east of the city. These terracottas were found in ancient tombs, but their quality of temple decorations is clear from the description which Gamurrini gives of them.² According to him, the following pieces were found: »un estremo di antefissa con i suoi buchi per i chiodi», »due piedi umani, il sinistro di fronte posato in terra, e l'altro a squincio sopra di un alto sasso», further some fragments of reliefs, which Gamurrini considered to have formed part of an Amazonomachy, namely, »una bella testina di donna con berretto frigio, un' altra pure di donna colla chioma raccolta, un braccio alzato di guerriero come per trarre la lancia, una zampa di cavallo». There was also »una testa di donna colla corona, rilevata di prospetto per metà dal fondo del piano». This, and the fragment with the feet, seem to have belonged to pedimental figures.

A number of terracotta antefixes was brought to light in 1877 on the *Martinella* hill north of Chiusi, together with a series of tombs among which was that containing the famous sarcophagus of *Larthia Seianti* now in Florence.³ These terracottas are now in the Bonci-Casuccini collection at Chiusi; identical types, perhaps from the same site, are in the civic museum (Nos. II: 4, II: 11 below).

Other architectural terracottas have been discovered on various sites within the ancient territory of Clusium. Among the ruins of an ancient *oppidum* discovered on a hill called *Casa al Vento*, about 1.5 km. north of Castelluccio di Pienza, there were found some fragments of architectural terracottas, described by Gamurrini,⁴ viz., »un mascherone in terracotta, mostruoso (probabilmente l'effigie di Gorgone quale antefissa)», »una testina, pure in terracotta, che sembra un sacerdote (forse un altro acroterio col pileo)», »una maschera silenica con il serto nel capo», and »un' antefissa con ornamenti di tralci e di fiori». These objects apparently denote that a temple of Etruscan type stood within the wall of this oppidum. From the small village of *Seggiano*, isolated between the heights of Monte Amiata, comes a large antefix now in the Museo Archeologico in Florence (No. I: 4 below). Another antefix was found in San Quirico d'Orcia, during excavations undertaken on that site by Marquis Bonaventura Chigi-Zondadari, and is now, perhaps, in the Chigi-Zondadari collection at Siena.⁵ In the same collection is a fragmentary figure of a warrior, said to have been found at Chiusi (No. II: 1 below).

¹ Doro Levi, *Il Museo Civico di Chiusi* (1935), p. 146.

² Gamurrini, *BICA*, 1878, pp. 78—80; Bianchi Bandinelli, *o. c.*, c. 280.

³ Bianchi Bandinelli, *o. c.*, cc. 309 f., c. 537.

⁴ Gamurrini, *NS*, 1892, pp. 308—312; *id.*, *NS*, 1895, pp. 73—79; Taylor, *LCE*, p. 180; Bianchi Bandinelli, *o. c.*, c. 391.

⁵ *NS*, 1880, p. 248; Bianchi Bandinelli, *o. c.*, c. 433.

The objects found in the mentioned excavation are preserved in the Chigi-Zondadari collection, with No. 365. The antefix, however, is not mentioned in Pellegrini's catalogue of the collection, published in *StM*, I, 1899, pp. 144 f., nor can I give a description of it, since the present owner of the collection apparently prides himself on making it inaccessible, even to archeologists.

From a site called *Costolaiola*, about 2 km. south-east of Sarteano, come three fragments of pedimental figures now in the Museo Civico of Chiusi (No. II: 3 below).

Most of the terracottas spoken of above are now scattered. In the Museo Civico at Chiusi, however, is a number of architectural terracottas,¹ a great part of which come from the Paolozzi and other private collections, and may therefore have been found on the mentioned sites. Owing to the vagueness of the cited descriptions, however, an identification of the various pieces is impossible.

The following list includes most of the types preserved in the Chiusi museum, together with some specimens in the museums at Florence and Copenhagen, and in private collections at Chiusi and at Siena. Group I comprises a number of antefixes of archaic or severe style; Group II terracottas of Hellenistic date. The terracottas of both groups are generally made of a red or yellowish-red clay containing brown particles of pozzolana.

GROUP I.

I: 1 (Pl. 86: 303) — Antefix representing a silen's head, or perhaps, owing to the knobs visible above the temples, the head of Achelous. The face is surrounded by a beard composed of flat, waved strands, with a large mouche of similar strands. The moustache consists of a single, curved strand. The hair above the forehead is in a row of flat locks ending with knobs. The ears are equine and point straight upwards.

This antefix is identical with specimens found at Tarquinia (No. I: 5) and at Populonia (No. I: 1), also in regard to the shell, traces of which are preserved on either side of the head.

Colouring: — Flesh, reddish-brown; eye-balls, white outlined with black; irises, dark red outlined with black and with black pupils; hair and beard, brownish-black; mouche, reddish-brown with a black curved line across the strands; torus encircling head, white with red rings.

Height as preserved 14 cm.

Said to come from Chiusi.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, HM, H 187; Bildertafeln, p. 68.

I: 2 (Pl. 86: 302) — Antefix showing a female head, with oblique eyes rendered in the shape of faint swellings, a short, plump nose, and a sullen mouth with drawn-up corners. The chin is pointed, the cheek-bones protruding. The neck, which serves for base, is short and thick. The hair is in wavy strands above the forehead, without marked parting, and falls down at the sides from behind the ears, which are hidden by disc-shaped ear-rings. On the head is a narrow diadem. The head is arched over by a torus ending in spirals below. Shell of coarse strigils, mostly broken away.

Colouring: — Flesh, chalky white; brows, outlines of eyes, and irises, black; hair, dark reddish-brown; on diadem, serrated border in black and white; ear-rings, red; neck-

¹ Most of them are set up on the south-east and north-east walls of the museum; Doro Levi, *Il Museo Civico di Chiusi*, p. 82, fig. 50.

lace of red and black beads; on torus, chevrons in red, white, and black; strigils of shell, white with central tongues alternately red and black, and black outlines.

Height 21 cm.

Found at Sarteano.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, HM, H 184; Bildertafeln, p. 67.

I: 3 (Pl. 86: 305) — Antefixes showing a female head of peculiar type. The face is narrowly oval, with rounded, protruding eye-balls surrounded by thin, slightly raised edges indicating the lids. The brows are drawn upwards at the root of the nose, which is long, thin, and aquiline. The mouth is prominent, and its corners are drawn downwards. The hair above the forehead forms a prominent mass of crimped, horizontal strands, overlapped at the temples by similar, vertical strands, which cover the ears; behind these the hair falls loosely to the base. The head is crowned by a simple diadem and encircled by a torus, from which issued the strigils of the shell, now missing. The base is flat and rectangular. No traces of colouring are preserved.

Height from lower edge of base to top of encircling torus, 37 cm.; width of base 28 cm.

These heads show sundry reminiscences of a peculiar archaic style developed especially in the canopy heads from Chiusi¹; the modelling of the eyes betrays influences from metal technique. Middle of V century B. C.

Chiusi, Museo Civico (From the Paolozzi collection): Levi, *Il Museo Civico di Chiusi*, p. 83.

I: 4 (Pl. 86: 304) — Antefix showing a female head very similar to the previous type. The head has a longish oval face with heavy features. The eyes are almond-shaped swellings surrounded by faintly raised edges indicating the lids; the nose is very long and thin; the mouth is straight, with full lips of symmetrical design. The hair is in numerous thin, crimped strands, which are arranged above the forehead in curving, horizontal rows crossed in the middle by a straight furrow, indicating the parting; on either side a mass of similar strands hangs down vertically, covering the ears, and behind these the hair flows loosely down to the base. The head is crowned with a plain diadem and encircled by a very thick torus, which ended below in a pair of volutes, now broken away. Above are traces of a strigilated shell. The base is large, flat and rectangular. At the back is a fragment of a thick cover-tile and a heavy flying strut, square in section. The tip of the nose, part of the upper lip, and a portion of the base are missing; a piece of the torus to the left is missing and restored. The clay is yellowish-red, with black particles of augite.

Colouring: — On hair, eyes, and brows, traces of black; on lips, traces of red.

Height as preserved 44 cm., width of base 27.5 cm.

This antefix, according to researches undertaken by Milani in 1910, belonged to a temple which stood on the so-called *Poggio delle Bandite* near Seggiano, between the *Fosso Vetra* and the *Fosso Vivo*. It was acquired by the Florence museum in 1902. Its affinity to the Chiusi antefixes described above is obvious. Middle of V century B. C.

¹ Cf., for instance, Giglioli, *AE*, pls. LXI ff.

Florence, Museo Archeologico, No. 80181: Milani, MAF, I, pp. 233 f., II, pl. 89: 1; Van Buren, FTR, p. 22 (Antefixae, Div. IV, Type XXIV), pl. XIV: 2; Bianchi Bandinelli, o. c., c. 430; Levi, BA, 28, 1934, pp. 69 f., fig. 29; Giglioli, AE, pl. CLXXVI: 3, p. 33.

I: 5 — Antefix showing a female head, equal in type and size to those of the preceding Nos., but with more ordinary features. Most of the shell is missing, and the polychromy has vanished.

Chiusi, Museo Civico (From the Paolozzi collection): Levi, Il Museo Civico di Chiusi, p. 84.

I: 6 (Pl. 86: 306) — Antefix representing a female head. The head has a longish face of strictly oval form. The features are regular, with an expression of stern dignity. The eyes, narrow between thick and heavy lids, are placed high up under prominent, horizontal brows; the left eye is somewhat irregular. The nose is very long and straight. The lips are regularly curved and firmly closed. The hair is parted above the forehead and combed to the sides in wavy, stylized strands; on either side, from behind the ears, two twisted tresses hang down. In the right ear, which is the only one preserved, is a disc-shaped ear-ring. On the head is a concave diadem, curved outwards above. Of the shell remains only a part of the torus encircling the head. There is no particular base. The left ear and part of the diadem to the right are missing, a flake of the neck is split off, and the tip of the nose is damaged. The back is flat, with traces of a cover-tile.

Colouring: — Flesh, cream with traces of red on the cheeks; lips and ear-ring, red; hair, brows, eye-lashes, and irises, black; diadem, yellowish-red with a border of black below; surface above diadem, black; on torus, oblique stripes in black, cream, and red, running two ways and meeting at the top; round the neck, red stripe indicating a necklace.

Height as preserved 21 cm., width 14.5 cm.

This head is important, as it shows a marked influence of the ideal Greek style of the V century B. C. Its date, therefore, may be the third quarter of that century.

Chiusi, Museo Civico, No. 825 (From the Paolozzi collection): Levi, BA, 28, 1934, pp. 51 f., fig. 8; id., Il Museo Civico di Chiusi, p. 92, fig. 54.

I: 7 (Pl. 87: 310) — Antefix with a silen's head. The silen has a wrinkled forehead, almond-shaped eyes between thickly outlined lids, a snub nose with thick wings, and full lips. The ears are small and equine, set high up in front of the temples, just above the brows. The face is framed by a dense beard and whiskers, reaching from ear to ear as a continuous mass of curling, stylized locks. The moustache is twisted and hanging. On the head is a wreath of ivy-leaves, with a berry-cluster in front. Round the neck are the forepaws of a lion's hide tied in a knot, which covers the base. The head is encircled by a concave ribbon and a torus; the rest of the shell is missing. Cover-tile with flying strut. No traces of colouring remain. Late V century B. C.

Height as preserved 29.5 cm., width as preserved 23 cm., width of base 19 cm.

Chiusi, Museo Civico (Presented by the Society »Pro Clusio«): Levi, NS, 1933, pp. 42—44, fig. 5; id., Il Museo Civico di Chiusi, p. 84.

GROUP II.

Figures in high relief.

II: 1 — Fragmentary figure of a warrior.¹ The figure is executed in high relief against a background plaque edged by a horizontal torus above, level with the shoulders; the head, the right arm, and the legs from the knees downwards are missing. The warrior is turned towards the right, striding forwards with his left leg. He carries a round shield on his left arm; the right was advanced and probably held a sword. He wears a short chiton, mantle, and a cuirass with three rows of tabs, a double belt with round knobs, and a semicircular *bas-ventre* protection covered with scales.²

Height as preserved 30 cm., projection of relief 7.5 cm.

The figure is said to have been found at Chiusi, during the demolishing of an ancient wall. III—II centuries B. C.

Siena, Chigi-Zondadari collection: Pellegrini, StM, I, p. 148, No. 41, with figure; Deonna, STC, p. 100, note 3; Bianchi-Bandinelli, o. c., c. 433, note 1.

II: 2 — Fragmentary figure of a warrior, executed, like the previous one, in high relief against a background plaque. The head, both arms, the left leg, and the right from below the knee are missing. The warrior was taking a long step towards the left with his right leg, raising his right arm. He wears a short chiton and a cuirass shaped to the form of the body. On the breast and right shoulder are traces of a mantle. On cuirass and chiton, traces of dark red. III—II centuries B. C. Height 23 cm.

Chiusi, Museo Civico.

II: 3 (Pl. 87: 311) — Head and part of bust of a youthful female figure. The head, set upon a thin neck, has a rounded form, with a high, curved forehead and full cheeks. The gaze is fixed upwards, and the lips are parted, showing the upper row of teeth. The hair is in curly locks covering the ears. The top of the head is damaged. Round the neck are traces of a chiton. On flesh, traces of red.

Height as preserved 26 cm.; height of face 15 cm.

This fragment was found at *Costolaiola*, about 2 km. south-east of Sarteano. Together with it were found two fragmentary legs of terracotta, broken at the knees, and adhering to a background plaque; and the lower part of two other legs, belonging to another figure (height from foot to knee, 30 cm.).

Chiusi, Museo Civico: Bianchi Bandinelli, o. c., c. 385, fig. 53.

¹ The description of this figure is based entirely on the statements given by Pellegrini in his catalogue of the Chigi-Zondadari collection, and on the figure published by him; cf. p. 253, note 5.

² For this type of armour cf., e. g., Brunn-Körte, *RUE*, II, pls. XLVII: 14, LXXI: 3, 4, LXXXV: 8, and *passim*.

Antefixes.

II: 4 (Pl. 87: 309) — Antefixes representing a maenad's head. The maenad has an oval face with very regular, rigid features. The hair is parted above the forehead and combed to the sides in curly locks, which cover the ears; from behind the ears several wavy strands hang down, reaching to the base. On the head is a diadem composed of several rows of small, globular beads, in the ears are leaf-shaped pendants, and round the neck is a pearl-string with lenticular bullae. The head is arched over by two ribbons ending in volutes below. The shell consists of five lobes decorated with seven-petalled palmettes rising from branching S-spirals and enclosed by arched ribbons; between the lobes are flower-cups. The base is flat and rectangular. No traces of colouring remain. Total height 44 cm.

A complete specimen of this type of antefix was found on the *Martinella* hill and is now in the Bonci-Casuccini collection, in the villa Marcianella near Chiusi. Heads from similar antefixes are in the same collection and in the Museo Civico at Chiusi. IV—III centuries B. C.

Chiusi, Bonci-Casuccini collection: Bianchi Bandinelli, *o. c.*, cc. 309 f., figs. 24, 25, c. 537; Levi, BA, 28, 1934, p. 71, fig. 31.

II: 5 — Antefixes showing a female head rising from a double cup of acanthus leaves and surrounded by a shell of flowers and foliage, now mostly broken away. The heads, which are made in different moulds and roughly touched up with a tool, show more or less marked reminiscences of the style of the archaic antefixes Nos. I: 3. On acanthus leaves, traces of red and blue, on a white stucco covering. Height from base to top of head, 30 cm.

Chiusi, Museo Civico. Nos. 3003, 3004.

II: 6 — Head of a bearded silen crowned with a wreath of ivy-clusters tied round crosswise with narrow fillets; from an antefix. The head is very rubbed and without any traces of colouring. Height 27 cm.

Chiusi, Museo Civico. No. 3008.

II: 7 — Antefix showing the head of Minerva, in a Corinthian helmet, most of which is now missing; in the ears are disc-shaped ear-rings with pyramidal pendants; round the neck is a torque. The hair falls to the shoulders in corkscrew-tresses. The shell is entirely lost. The back is hollow. No traces of colouring remain. Height as preserved 16 cm.

Chiusi, Museo Civico.

II: 8 — Fragment of an antefix showing a small human head wearing a Phrygian cap, with hanging bands on either side. The head rises from a double row of large, lobate leaves which cover the base. The shell is lost. On head, traces of red. Height as preserved 20 cm.

This head may possibly be the one described by Gamurrini as »una bella testina di donna con beretto frigio», from the *Colle del Vescovo* (cf. above, p. 252).

Chiusi, Museo Civico.

II: 9 — Antefix in the form of a grotesque dwarf sitting on the ground with crossed legs, wrapped in his mantle. The head is round and bald, the mouth is drawn into a smile resembling that of a comic mask. The surface is very worn, and no traces of colouring remain. Antefixes of the same type have been found at Arezzo (No. VI: 1). Height 16 cm.

Chiusi, Museo Civico.

II: 10 — Fragment of an antefix showing a winged female figure in a chiton, holding up a big amphora in front of her with both hands. Missing: head, most of wings, right arm from shoulder to wrist, and legs. Behind is a vertical, attached buttress, forked above, to support the wings. On chiton, traces of red. Height as preserved 23 cm.

This piece seems to be one of those found in the *Vigna di Giancorso* and described as »bassorilievi . . . raffiguranti donne con anfore in mano» (see above, p. 252).

Chiusi, Museo Civico.

II: 11 (Pl. 87: 312) — Antefixes showing a lion's head transformed, so to say, into a »baroque» ornament. The mane is in a row of curling tufts above the forehead, the corners of the mouth are drawn widely apart, the tongue protrudes. These features perhaps indicate an influence from the Gorgon type. The head is coloured cream, with black irises and red mouth. Height 17.5 cm.

These antefixes come from the *Martinella* hill north of Chiusi (cf. above, p. 253).

Chiusi, Museo Civico, Nos. 3010, 3011; Bonci-Casuccini collection: Bianchi Bandinelli, *Clusium*, cc. 309 f., fig. 24, c. 537.

II: 12 (Pl. 86: 308) — Part of a relief showing the winged, two-tailed Scylla, armed with a club and a pelta. The monster is set against a plaque decorated with a series of concave strigils, below which is a roll and a flat fascia. The lower edge is broken away; in the top edge, above the strigils, is a narrow groove. These features betoken that the piece formed part of a terminal tile, or sima, rather than of an ash-urn, as has been suggested. Missing: right hand with lower part of club, left hand with part of shield, points of wings. On wings, face, tails, and strigils, traces of red. Length 43.5 cm., height 24 cm.

Chiusi, Museo Civico (From the Paolozzi collection): Brunn-Körte, *RUE*, III, p. 37, pl. XXI: 7; Bianchi Bandinelli, *o. c.*, c. 242, note 6, fig. 4; Ducati, *SAE*, p. 396, fig. 542; Nogara, *EC*, p. 346, fig. 207; Levi, *Il Museo Civico di Chiusi*, p. 83, fig. 50.

Revetment plaques.

II: 13 (Pl. 86: 307) — Fragment of a relief plaque showing the forepart of a fallen horse, with head and legs stretched forwards, grinning mouth and drooping ear. On its head is

a bridle, and round its neck is a girth with a row of hanging tabs or pendants. To the left is a bent leg of a human figure, probably the rider fallen from the horse's back. The scene reminds one of certain representations of the death of Troilus on Etruscan ash-urns. The use of the plaque is not certain; perhaps it may have belonged to an ash-urn, rather than to the decoration of a temple. No traces of colouring are preserved. Length 29.5 cm., height 18 cm. III—II century B. C.

Chiusi, Museo Civico, No. 826 (From the Paolozzi Collection): Levi, *Il Museo Civico di Chiusi*, p. 83.

II: 14 — Fragments of a revetment plaque decorated with palmettes and lotus-flowers set in a net-work of branching S-scrolls; above the main field is a narrow fascia decorated with a row of smaller palmettes and lotuses rising from a series of scrolls turned in opposite directions. The pattern is white on a black ground; the sepals of the lotuses are red. The design is similar to that of the plaques No. II: 46 from the temple at the Belvedere, Orvieto. Height of main field about 37 cm.

Chiusi, Museo Civico.

II: 15 — Fragment of the upper left corner of a revetment plaque showing, above, a cyma decorated with a row of crossing S-scrolls, between which are small palmettes, stars, and flower-cups; below this is a fillet and traces of the main pattern, showing a flat band and a large flower-cup. No colour remains. Dim. 25 × 21.5 cm.

Chiusi, Museo Civico.

II: 16 — Fragments of revetment plaques showing dolphins and flowers, above wave pattern.

Chiusi, Museo Civico.

II: 17 — Two lion's heads, one large, the other smaller; probably rain-spouts. Height 37 and 20 cm. respectively.

Chiusi, Museo Civico: Levi, *Il Museo Civico di Chiusi*, pp. 83 f., fig. 50.

II: 18 — In the gate-way of the house *Via Arunte* 2, at Chiusi, are immured some fragments of terracotta plaques, showing palmette-and-lotus patterns of various types.

PERUGIA.

The Etruscan Perugia was reduced to ashes after its surrender by L. Antonius in 40 B. C., with the exception of the temple of Vulcan and a sitting statue of Juno, the city's tutelary goddess, which was taken to Rome; therefore, we are told, after the city's rebuilding during the reign of Augustus, Vulcan was chosen as its presiding divinity instead of Juno.¹ As a result of the destruction, and of the continuous inhabitation of the site, from its rebuilding until modern times, very little is left of the Etruscan town, except the conspicuous remains of its imposing walls and gates.² Remains of a temple were brought to light in 1928 in the south part of the city, during digging for the foundations of a building in the *Viale Carlo Alberto*, just east of the Albergo Brufani.³ Here, at a depth of 4.30 m. below the street, the workmen came across two sections of the Etruscan city wall and, just inside this, a stone wall running north and south, preserved in its entire length of about 10 m., with traces at either end of walls meeting at right angles. Together with this wall were found some fragments of architectural terracottas of late date, coarsely executed and all more or less blackened by fire. These finds obviously indicate that the wall formed part of a small temple which was destroyed by fire, possibly in 40 B. C. The discovered wall probably formed the back of the temple.

Another temple seems to have stood outside the city to the north-east, near the necropolis of *Montelupe*; from this site comes a fine antefix now in the *Museo Etrusco-Romano* of Perugia (No. II:4 below). In the same museum are a few other antefixes of terracotta, found sporadically in or near the city.⁴ The most important of these is the one described as No. I:1 below, being one of the not very numerous Etruscan objects from the archaic period that have come to light in the Perusian territory. This antefix clearly attests the existence of Etruscan civilization in this territory, which was originally Umbrian, as early as about 500 B. C.

The architectural terracottas described in the following account are classified in three groups. Group I comprises only one piece, the archaic antefix spoken of above; group II some antefixes of IV—III century date; group III, finally, the terracottas found in the *Via Carlo Alberto*, which probably belong to the II—I centuries B. C.

¹ Appian, B. C., V, 49; Dio Cass., 48, 14.

² Noack, *RM*, 12, 1897, pp. 161 ff.; Fiocco, *Perugia, sua origine, cinta delle mura e porte* (Perugia 1926); Riis, in *Acta Archaeologica*, 1934, pp. 65 ff.; Campelli, *RASA*, V, fasc. I—II, 1935, pp. 7 ff.

³ *StE*, 3, 1929, p. 459; Campelli, *l. c.*, pp. 10 f., fig. 2.

⁴ Note that the terracotta plaque No. 379 in the

Museo Etrusco-Romano (Bellucci, *Guida*, p. 119, No. 208, fig. 27), showing the head of Medusa with wide-open mouth and flying hair, is not Etruscan but probably a Renaissance work; a frieze of identical plaques is to be seen in the yard of a house in the *Via Arco dei Ginnasi* in Rome (cf. Schück, *Rom*, II, p. 18, fig. 12).

GROUP I.

I: 1 (Pl. 88: 313) — Archaic antefix showing a maenad's head. The maenad has an oval face with a soft, rounded chin, a high, flat forehead, highly arched brows, flattened, almond-shaped eyes, and a straight, full mouth. The nose is battered. The ears are schematically modelled and half hidden by large disc-shaped ear-rings. The hair is in scallops above the forehead and hangs down from behind the ears in twisted, rope-like tresses, three on either side. On the head is a large diadem composed of two concave fasciae above a fillet. The head is encircled by a torus ending in two volutes below; outside this torus is a flat band, from which issue the strigils of the shell, most of which are now broken away. Each strigil was composed of three flutings meeting in sharp edges, the fluting in the middle being deeper than the lateral ones. There is no base, and the antefix is cut off straight just below the chin so that the volutes of the encircling torus touch the underlying surface. The antefix is backed by two forked, attached buttresses starting obliquely from the sides of the cover-tile, a fragment of which remains behind. The clay is yellowish-grey, with black particles of augite.

Colouring: — Flesh, white; lips, red; eyelids and irises, black; ears, outlined in black; hair, yellowish red; on disc-shaped ear-rings, circles of alternaty red and black dots, on a white ground; necklace, circular beads alternately outlined and filled in with black; on fillet of diadem, chevrons in red, white, and black; on middle fascia, red and white scallops, each of the latter with a black central tongue; on upper fascia, many-pointed red band below, carrying a row of black, pointed buds alternating with fan-like palmettes, filled in with red, yellow, and black alternately; on upper surface of diadem, chequers in red, white, and black; on torus encircling head, oblique stripes in red, white, and black; flat band, red; strigils of shell, alternately red and black, with white central flutings; ridges separating strigils, white with a black line in the middle.

Height as preserved 29 cm., width as preserved 41 cm.

Museum No. 368.

Daly, *Revue générale de l'architecture et des travaux publics*, 17, 1859, cc. 3 f., pl. 1; Dennis, *CCE*, II, p. 432; Bellucci, *Guida alle collezioni del Museo Etrusco-Romano in Perugia* (1910), p. 118, No. 204; Fenger, *TEL*, p. 12, figs. 37, 38; Van Buren, *FTR*, p. 17 (*Antefixae*, Div. IV, Type X), pl. XI: 1.

GROUP II.

II: 1 — Antefix with a silen's head. The head is of a very common type, with wrinkled forehead, large, protruding eyes between thick lids, and a full beard rendered in stylized, curling locks. On the head is a wreath of ivy-leaves and berry-clusters. The shell, of which only the right half is preserved, was in five lobes, decorated with palmettes, rose-flowers, and branching scrolls. The base is flat and rectangular. The clay is coarse and light reddish-grey in hue. The surface is rubbed, and no traces of colouring are preserved. Cover-tile with flying strut. Height as preserved 27 cm.

Found in 1893 at the shooting-field south-east of the city. Museum No. 380.

Bellucci, *o. c.*, p. 118, No. 206.

II: 2 — Antefix with a maenad's head, presumably the counterpart of the previous type. The maenad has an oval face with a firm chin, almond-shaped eyes between thick lids, and a prominent nose; the angles of the mouth are drawn downwards. The hair is parted and waved to the sides, partly covering the ears; from behind the ears it falls to the base in wavy strands. On the head is a diadem adorned with a row of rosettes and oval beads. Round the neck is a necklace with five pendants in front, hanging over the base. Shell and base as on previous No. The surface is covered with a white, calcareous deposit. The clay is similar to that of the preceding No. Height 31 cm.

Museum No. 367.

Daly, *Revue général de l'architecture et des travaux publics*, 15, 1857, cc. 297 f., pl. 28; Bellucci, *o. c.*, p. 118, No. 205.

II: 3 — Silen's head, rubbed and damaged, from an antefix similar to No. II: 1 but decidedly later. Round the neck is a lion's skin, the forepaws of which are tied into a knot below the beard. The clay is fine, brick-red. Height as preserved 28 cm.

II: 4 (Pl. 88:314) — Antefix with a maenad's head. The maenad has an oval face with regular, classical features. The hair is parted and combed to the sides in two masses of wavy, curling locks, which partly cover the ears; at either side, from behind the ears, three wavy, stylized strands hang down. On the head is a diadem of five superimposed rows of oval beads. In the ears are oval pendants. Round the neck is a torque with three triangular bullae in front, hanging over the flat, narrow base. The head is encircled by a concave band and a torus ending in volutes below. The shell is decorated with seven-petalled palmettes and lotus-flowers rising from branching scrolls; the palmettes are arched over by concave bands coiling at the ends. The clay is brick-red and well purified, containing only a small amount of brown particles of pozzolana. The colouring is partly lost, partly darkened. Cover-tile with flying strut. Part of shell to the right and smaller portions of hair restored. Total height 38 cm.

Found in 1930 at the *Colle di Monteluce* north-east of the city.

GROUP III.

This group comprises the fragments found in the *Viale Carlo Alberto*. These fragments are all of late date (II—I centuries B.C.), which is shown both by the coarse workmanship and by the quality of the clay, which is brick-red, with brown lumps of pozzolana; the surface is blackened here and there by fire, and rarely preserves any traces of the original polychromy. The following pieces are worth mentioning: —

III: 1 — Fragment of a terminal tile showing the coiling body of a winged sea-horse or similar monster, turned towards the left and executed in high relief. The monster probably served as a lateral acroterion. The head, forelegs, and part of the wing are broken away. At the back are traces of the broken tile.

Length as preserved 38 cm.; height as preserved 19.5 cm.; thickness of tile 3.5 cm.

III: 2 (Pl. F: 6) — Fragments of flat tiles of a peculiar type. Each tile had raised side edges and was strengthened by raised angular ridges radiating over its surface from one of its sides. The use of these tiles is uncertain. There are no traces of colouring. The original dimensions of the tiles cannot be made out, as the fragments preserved are few and small. The thickness of the tiles is 3 cm.; the height of the ridges and side edges, 2 cm.

III: 3 — Fragment of a skylight tile similar to those found at Marzabotto (p. 316). Dim. of fragment 19.5×25.5 cm.; thickness of tile 3 cm.; height of raised edge 4.5 cm.

III: 4 — Fragmentary antefixes showing a maenad's head, very carelessly executed. The maenad has curly hair parted in the middle, and a diadem adorned with rosettes and oval beads. No parts of the shell are preserved. Cover-tile without strut or buttress. Hair, red; diadem, yellow. Height of head, including base, 17.5 cm.

III: 5 — Fragment of an acroterion(?) showing part of a large acanthus leaf. Dim. 21×18 cm.

III: 6 — Fragments of revetment plaques showing upper part of a winged female figure to front; above is a torus and a series of concave strigils turned outwards at the top and coloured alternately in red, greenish blue, and yellow. Height of strigilation, including torus, 7.5 cm.

III: 7 — Small fragment of the terracotta casing for a column. The fragment, which belonged to the base, shows the rounded ends of a series of concave strigils meeting with sharp edges; below them is a small torus over a scotia. On the strigils are traces of white colour.

Length of fragment 17.5 cm., height 13 cm. Width of strigils 3 cm. Thickness of torus 2.5 cm. Estimated width of base 30 cm.

BETTONA.

In the municipal collection at Bettona, the ancient Vettona, is a number of architectural terracottas brought to light on a site called *Colle*, north-west of the town. They are coarsely made, of a red, well purified clay, from which nearly all traces of colouring have vanished. These circumstances in connection with stylistic criteria clearly show that they are of late date, probably from the I century B. C. The discovery of the fragments is mentioned by Gamurrini, NS, 1884, p. 143.

1 (Pl. 88: 315) — Fragment of a terminal tile showing, above a thick, solid torus, a pair of panther-like animals executed by hand in very high relief. The animals are galloping toward the left, both forelegs lifted from the ground. The near one is a female, with a long neck and a small cat-like head crowned by two horns. A girdle tied round its body and the reins fastened at its neck show that the animals were harnessed to a chariot, now missing. The team was preceded by another similar pair, as is shown by a fragment of a hindleg to the left, schematically modelled like those of the preserved pair. Under the panthers is the rim of a big vase or cornucopia, the back of which merges into the background and is hidden by a piece of drapery. The whole, when complete, might well have represented Dionysus on his chariot drawn by panthers.

Missing: breast and forelegs, head and most of neck of inner panther; forelegs of outer panther. The latter's hind legs were apparently attached to the adjoining tile, as the animal's body is cut off vertically together with the tile, whose right edge is almost intact except for a piece of the upper right corner. The upper edge is preserved behind the heads of the panthers, showing a narrow groove for a cresting. On background plaque, faint traces of red.

Total height 31 cm.; width as preserved 37 cm. Museum No. 53.

2 — Fragments of terminal tiles showing a series of concave strigils, above which is a narrow groove for a cresting. At the back are heavy flying struts. Height of strigils 17 cm., width 4 cm.

3 (Pl. 88: 316) — Lower part of a revetment plaque showing a row of palmettes and drop-like buds hanging from a series of interlaced, arched ribbons coiling at the ends. Above this pattern, which formed the lower border of the plaque, was the common design

of S-shaped spirals and large palmettes with flower-buds, placed crosswise and diagonally. There are fragments of other plaques showing the same design executed on a larger scale. Width of plaque 44 cm., height of fragment 29 cm.

4 (Pl. 88: 317) — Revetment plaque, partly restored, decorated with two pairs of concave ribbons set crosswise and diagonally; in the rhomboid spaces are nerved leaves forming four-petalled rosettes; in the triangular spaces above and below are large umbellate flowers. The plaque terminates above with a roll and a flat, projecting ribbon; below was a similar roll. There are fragments of other plaques with the same pattern executed on a larger scale.

Height 39.5 cm., width 34.5 cm. Museum No. 55.

5 — Fragments of revetment plaques showing a design of hanging palmettes encircled by narrow concave bands forming, above, a series of loops and spirals, between which are upright lotus-flowers; above this pattern was a roll.

6 — Fragments of revetment plaques with a naturalistic design of large flowers, foliage, and bands coiling at the ends.

AREZZO.

ARCHITECTURAL TERRACOTTAS DISCOVERED DURING THE SEARCH FOR THE BRICK CITY-WALL.

Pernier, NS, 1920, pp. 167—215; id., *Dedalo*, 1, 1920, pp. 75—86; v. Duhn, AA, 1921, cc. 83—91; AJA, 25, 1921, pp. 29—301.

The long-discussed question of whether the Etruscan Arretium lay, as the Roman city certainly did, on the site of modern Arezzo,¹ was definitely answered in the affirmative through the discovery, in 1918, in a locality called *Catona*, lying just outside the north-east section of Arezzo's mediaeval walls, of a portion of the brick-built city-wall mentioned by Vitruvius and Pliny as a peculiarity of the ancient Arretium.² By a careful examination of the strata underlying the core of the wall and its fallen parts, the excavator, Professor Pernier, was able to state that the wall was built after the so-called Etrusco-Campanian ware came into use (late IV century B. C.), and that it was destroyed before the appearance of the Arretine ware (middle of I century B. C.). During the course of the excavation a mass of various detached objects was brought to light, such as architectural members of stone, pieces of mosaic, vase sherds and bronzes, and, above all, a great quantity of fragmentary figurative and ornamental terracottas, which for the most part had probably served as temple decorations. These fragments were gathered within a limited area just south of the unearthed portion of the brick wall, lying 1—2 m. under the ground surface. They are very various in regard to style, size, and execution, and only a few of them could be joined. On several of them are unmistakable traces of an intense fire. These circumstances led Pernier to the very plausible conclusion that they are the remains of several temples which stood within the city, and that, after a violent destruction of the temples and the wall — a destruction which Pernier was inclined to bring into connection with the Sullan wars — they were thrown in a heap as useless rubbish on the spot where they were found.

The circumstances described naturally exclude all attributions of the fragments to different buildings. The only possible method of classification is therefore the one adopted by Pernier, who in his careful and detailed publication ascribed the fragments to different

¹ On the question see specially Gamurrini, NS, 1883, pp. 262 ff.; Dennis, CCE, II, pp. 379—393; Nissen, ILK, II, pp. 317 f.; Frickenhaus, BJ, 118, 1909, pp. 27—33; Del Vita, RM, 25, 1910, pp. 294, 296; Solari, TSE, I, pp. 286—289; Gamurrini, *Testa antica di terracotta rinvenuta in Arezzo* (Arezzo, Tip. Cagliani 1919), pp. 4—6, 13—18; Pernier, NS, 1920, pp. 167 ff.; Del Vita, StE, 1, 1927, pp. 103—111.

² Vitruvius, II, 8, 9; Pliny, NH, XXXV, 170—173.

groups according to certain peculiarities of style and execution, size and function, quality of clay and firing, etc. Pernier's classification is therefore made the base of the following description, in which, however, for the sake of conciseness, several fragments of a similar character are united under the same No., while others, smaller and less significant, are not particularly described.

The terracottas from the *Catona* are now in the Museo Archeologico in Florence.

A. Terracottas modelled by hand.

Most of these terracottas consist of pieces of human figures executed partly in the round, partly in very high relief. Although, owing to their fragmentary condition, the exact function of the figures cannot always be proved, the majority of them seem to have formed part of pedimental decorations. As is shown by some fragments of legs and feet, the lower parts of the figures were in relief, attached to background plaques and resting on projecting plinths, while their heads, shoulders, and arms were separated from the plaques and modelled in the round.

I. Fragments of pedimental figures made of a fine and compact, well purified clay, uniformly baked and yellowish-red in hue, with a slip of the same colour, which sometimes presents a bright, polished surface. The size varies from about a half to two-thirds life-size, or more.

I: 1 (Pl. 89: 318) — Head of youth wearing a Phrygian cap. The head is modelled in the round, at about two-thirds life-size, and was slightly bent backwards and towards the right shoulder. The face, which is excellently preserved, has a very long, oval form and is framed by thick and abundant hair-locks in disorder, which protrude from under the cap and descend on the forehead and along the cheeks, covering the ears. The features are large but at the same time soft and weak. The forehead is smooth and curving, with an almost imperceptible swelling above the slightly arched brows. The eyes, deeply embedded in the soft tissues covering the orbits, gaze upwards, which in conjunction with the lowering of their outer corners, produces an expression of melancholy. The nose is long and thin, with a high straight ridge and delicately modelled nostrils. The lips are full, slightly parted, and beautifully curved. The Phrygian cap has an upturned front edge in the shape of a diadem, ending in a volute on either side. Between this 'diadem', and the apex of the cap is a large rosette of ribbons, the loose ends of which hang backwards and sideways.

The modelling is exquisite. The loose and ample locks are rendered with vigorous strokes of a tool, the pupils of the eyes are bored, and the irises marked by incised circles. The smooth and delicate surfaces of the face, on the other hand, are rendered by the sculptor's finger-ends.

There are no traces of attachment, but the region behind the left ear and the back of the neck on the left side are unfinished. A part of the occiput to the right is broken off, and so are the apex of the cap, parts of the loops and ends of the rosette, and the top of the 'diadem'. In the fracture of the neck is an elliptical hole, 0.9 cm. long, in which was

probably a pin to secure the head. On the face as well as on the hairlocks are traces of red, somewhat darker on the hair than on the flesh.

Height 20 cm. No. 87667.

It is not improbable that this head, as suggested by Ghirardini and Pernier, belonged to a figure of Paris; it may then, together with the following head of Athena, have formed part of a group representing the famous Judgement. In regard to style, Pernier justly compared our head with two well-known marble heads in the British Museum, the Apollo Pourtalès and the Apollo Castellani, the prototype of which is generally dated early in the Hellenistic age.¹ The characteristics of these heads — the long face framed by luxuriant locks, and the languishing expression due to the drooping of the outer corners of the eyes — recur also in our head. Here, however, these features are exaggerated, and the lineaments upon the whole express a more individual character. The head is apparently later than the marble heads, and it is also in my opinion somewhat later than the terracotta figures from Lo Scasato at Civita Castellana (pp. 125, Nos. I: 1—I: 6), to which it has also been compared. Its date, therefore, seems to be about the middle of the III century B. C.

Gamurrini, *Testa antica di terracotta rinvenuta in Arezzo* (Arezzo 1919); Pernier, NS, 1920, pp. 206 f., No. V b, 6, pl. III; id., *Dedalo*, 1, 1920, p. 75 (frontispiece), p. 81; AA, 1921, cc. 85—86, fig. 7; AJA, 25, 1921, pp. 300 f., fig. 3; ILN, 1921, p. 910 (right top fig.); Ducati, SAE, pp. 542 f., figs. 647—648; Ducati-Giglioli, AE, p. 133, fig. 25; Bulanda, EE, p. 326, fig. 154; Giglioli, AE, pl. CCCLXXVIII: 1—2, p. 70.

I: 2 (Pl. 89: 319) — Helmeted female head, probably Athena. This head is so similar, in style, size, and execution, to the previous one, that the same artist must have made them both. The long face with its deep-sunk eyes and gracefully curved lips is smoothed with the finger-tips, and the hairlocks showing under the helmet betray the same skilful handling of the tool as those of the other head. The form of the face, moreover, and above all the two locks hanging symmetrically above the forehead, remind one strongly of the Apollo type, with which also the previous head was justly compared. The helmet, as was rightly observed by Pernier, seems to reproduce a leather original rather than a metal one. It is approximately of Corinthian type, having a projecting front part, in which the eye-holes, however, are reduced to mere slits.² The three crests which adorned the helmet were apparently made separately and attached to the wet surface; they are now torn off completely, except for the serpentine end of one of them preserved on the helmet's left side. The left ear is entirely hidden by the hair; it is adorned with a disc ear-ring and a pyramidal pendant. The right side of the helmet is unfinished, and the ear-region is fragmentary. The front part of the helmet, moreover, is partly broken off, and the nose is badly damaged. The head, like the preceding one, is executed in the round, and there are no traces of attachment. In the fracture of the neck are two small oval pin-holes, 1.2 and 0.3 cm. long. On the hair-locks, on the lips, and on the back of the helmet are traces of red.

Height 18 cm. No. 87684.

Pernier, NS, 1920, p. 207, No. V b) 7, pl. IV; id., *Dedalo*, 1, 1920, p. 83; AA, 1921, cc. 87—88, fig. 8; ILN, 1921, p. 910 (left bottom fig.); Ducati-Giglioli, AE, p. 132, fig. 24; Giglioli, AE, pl. CCCLXXVIII: 4, p. 70.

¹ Collignon, *HSG*, II, pp. 454 f., figs. 237—238; Picard, *SA*, II, p. 198.

² This debased type of helmet is shown by a bronze

original in the British Museum: *Guide to the exhibition illustrating Greek and Roman life* (1929), p. 73, No. 213, fig. 64.

I: 3 (Pl. 90: 321) — Head of a young man, modelled in the round; about half life-size. The head was slightly bent backwards and towards the left shoulder. The features are open and manly, showing a straight nose, somewhat protruding cheek-bones, and a firm chin. The lips are well-formed and slightly parted. The eyes gaze a little upwards; the irises are marked with slight incisions. The head-gear, with most of the hair showing under it, is completely torn away, the back of the left ear-region is broken off, and the tip of the nose is damaged. The right side of the head is unfinished, and the hair remaining above the forehead and at the left temple is indicated only by rough strokes made with a tool. In the fracture of the neck is a pin-hole, and on the top of the head is another hole, probably for a *meniscus*. On flesh, traces of red.

Height 14 cm. No. 87675.

Pernier compared this head to the small terracotta head of Mercury from the Larger Temple in the *contrada Vignale* at Civita Castellana (No. II: 1). The two heads present certain similarities in the lineaments and in the rendering of the hair, and may therefore be of about the same date; the modelling of this head, however, is much finer than that of the other.

Pernier, NS, 1920, p. 210, No. V b) 38, fig. 21, p. 213; id., *Dedalo*, 1920, p. 79.

I: 4 — Youthful head, broken from below the nose, with full cheeks and parted hair dressed in corkscrew tresses. Irises and pupils incised and bored. Hole piercing head vertically. Hair and flesh painted red. May be a Dionysus. Height 12.5 cm. No. 87680.

Pernier, NS, 1920, p. 210, No. V b) 39.

I: 5 — Upper part of head with closed eyes and short ruffled hair-locks. The left side is unfinished and pierced by a pin-hole; on the right side of the hair are traces of too strong a firing. Perhaps a trial rather than a finished piece. Height 11 cm. No. 87708.

Pernier, NS, 1920, pp. 207 f. No. V b) 8.

I: 6 (Pl. 89: 320) — Delicately modelled youth, upright, preserved from lower ribs to above left knee, with upper third of right thigh. Traces of red. Height 38 cm. No. 87690.

Pernier, NS, 1920, p. 208, No. V b) 12.

I: 7 — Fragments of male torsì; noteworthy are: a) left part of male chest, 21 cm. high, with piece of raised left arm and remains of wavy locks on shoulder and of torque with pendant; b) central part of breast, 14 cm. wide, with ends of chlamys fastened with brooch; c) right shoulder with piece of arm and breast, 13 cm. wide, in sleeved, low-cut tunic; d) right half of breast with arm covered by similar tunic. On flesh, traces of red. Nos. 87703, 87672, 87671.

Pernier, NS, 1920, pp. 208 ff., Nos. V b) 13, 9, 10, 24.

I: 8 — Fragments of warriors; noteworthy are: a) part of an abdomen covered by cuirass, 18 cm. high; b) parts of legs protected by greaves; c) fragment of round shield. On all fragments, traces of red. No. 87735.

Pernier, as above, No. V b) 20.

I: 9 (Pl. 89: 320) — Abdomen, hips, and upper part of thighs of nude female figure. Traces of red on cream engobe. Height 23.5 cm. No. 87700.

Pernier, as above, No. V b) 15.

I: 10 — Fragments of nude female torsi; noteworthy are: a) left breast and shoulder, 15 cm. high, with remains of torque and cross-belt; b) left half of breast, 19 cm. high, with shoulder and part of left upper arm, remains of plaited cross-belt and detached sleeve. On flesh, traces of cream or rose colour. Probably from figures of Furies, or Lasae, to which may also belong two fragments of wings coloured in red and blue on white engobe. Nos. 87705, 87724, 87789.

Pernier, as above, Nos. V b) 14, 21, 22, 23, 30.

I: 11 — Fragments of draped female figures, among which is part of the abdomen and legs of a seated woman, wrapped in wide mantle passing round back and covering legs. Height 28 cm.

Pernier, as above, No. V b) 28.

I: 12 — Fragments of arms and hands; noteworthy are: a) part of sleeved left forearm with hand grasping curved object; b) right forearm with clenched fist and fragment of sleeve; c) hand wrapped in drapery. On flesh, traces of red. Nos. 87725, 87671.

Pernier, as above, Nos. V b) 25, 11, 26, fig. 20.

I: 13 — Fragments of legs, male and female, some of them with traces of drapery, or with remains of background plaques. Traces of red or cream according to sex. — Fragments of feet of various size, bare or in boots or sandals, resting on plinths about 4 cm. thick. Nos. 87697, 87671, 87666, 87687, 87689.

Pernier, as above, Nos. V b) 16—19, 27, 40—41.

I: 14 — Various fragments, among which may be mentioned: a) a body of a bird pierced by an iron nail; the neck is long and the head unrecognizable (height 20.5 cm.); b) fragments of acanthus stalk and leaves in high relief, with remains of background plaque; c) pieces of wreaths composed of scale-like leaves; d) object in the shape of an ear of maize; e) fragment of amphora. Nos. 87719, 87789, 87721.

Pernier, as above, Nos. V b) 29, 31—35.

II. Fragments of pedimental figures, made of a rather fine, compact, and well-purified clay which, however, contains small brown grains of silicate, some of which are visible also on the surface. It has a light greenish-grey colour.

II: 1 (Pl. 90: 323, 324) — Head of a youth, about half life-size. The head has a rounded and very massive shape. The forehead is broad and bulgy, with a horizontal groove in the middle. The large, round eyes, deeply sunk under prominent, frowning brows, are gazing slightly upwards. The nose is short, with a high broad ridge swelling markedly on the middle, and somewhat widened nostrils. The mouth is half-open, showing the upper row of teeth. The ears are small and turned a little outwards. The hair grows in short, thick and curly locks all over the head, and descends on the cheeks in the form of whiskers. It is surrounded by a taenia, whose ends are tied together at the back.

The modelling is very fresh and vigorous. The brows, whiskers, and hair-locks are marked by scores and notches boldly made with the tool, and traces of the tooling are visible all over the face. The orbs of the irises are incised, but the pupils are not bored. The back of the head, from the left ear to the occiput, is unfinished and presents traces of attachment, which seems to denote that the head adhered to a background, in three-quarters profile to the right. In the fracture of the neck is a pin-hole, about 2 cm. in diameter. In the occiput is a hole for a *meniscus*.

The preservation is good, except for some cracks in the face and some small pieces split off from the surface of the forehead, at the right whisker, and above the right ear. The only traces of colouring preserved are on the taenia, which was painted in light green, and on the hair-locks, which were dark blue shading to brown. The locks present a glazed, blistered surface, apparently from having been exposed to an excessive fire, while the face has the light grey colour of the ordinary clay.

Height 14 cm. No. 87686.

Stylistically the head must be brought into connection with the works marking the line of development initiated by Scopas and culminating in the Pergamene school. It is thus clearly comparable with Scopas' works, above all with the Tegea heads,¹ and also, as pointed out by Pernier, with certain coin portraits of Hellenistic rulers from the III century B. C.,² but especially with some of the heads on the great Pergamene altar frieze.³ These heads present the same round, deep-set eyes, the same ruffled brows, the same broad and strong nose, the same half-opened mouth, in short, the same signs of vigour and emotion that are characteristic of our head. The date of this head, therefore, seems to be about the middle of the II century B. C. It may represent a youthful Heracles, or a ruler, rather than a god.

Pernier, NS, 1920, pp. 202 f., No. V b) 1, pl. I; id., *Dedalo*, 1, 1920, p. 78; AA, 1921, cc. 87—88, fig. 9; AJA, 25, 1921, p. 300, fig. 1; ILN, 1921, p. 911 (right middle fig.); Leopold, MNI, 3, 1923, p. 58, fig. 3; Picard, SA, II, p. 333, fig. 127; Ducati, SAE, p. 542, fig. 645; Giglioli, AE, pl. CCCLXXVIII: 5, p. 70.

¹ Richter, SSG, figs. 690—693.

² Cf. the heads of Seleukos I Nikator (312—280 B. C.), of Demetrios Poliorketes (306—283 B. C.), and others, in Imhoof-Blumer, *Porträtköpfe auf antiken Münzen hellenischer und hellenisierter Völker*, pls. I, III, and IV; and Head, *Historia numorum*², pp. 755 and 230. Cf. also the head of Hieron II (276—216 B. C.), in Head, *o. c.*, p. 184, fig. 107.

³ Cf. the head of Alcyoneus, the adversary of Athena: Schuchhardt, *Die Meister des grossen Frieses von Pergamon*, pl. 23—24; or the fallen giant, *ibid.*, pl. 31; but also, for the shape of nose and eyes, some of the bearded giants, e. g., the bull giant, Schuchhardt, *o. c.*, pl. 5.

II: 2 (Pl. 90: 322) — Head and neck of a woman. The head is violently inclined towards the left shoulder, and pain and agony are painted in the features: in the frowning, oblique brows, the upturned eyes, the widened nostrils, and the mouth opening in a cry. The head is covered by a Phrygian cap, whose top is bent backwards. Under its hem protrudes a cluster of hair-locks, which conceal most of the right ear and descend towards the right shoulder, where traces of a chiton are visible. On the right cheek is a plastic lock. Between the left ear and the occiput are traces of attachment, as on the previous head. In the fracture of the neck is a pin-hole, 1.5 cm. wide. In style and execution this head is similar to the preceding one, but the modelling is softer, the tooling having been smoothed by the sculptor's finger-ends, imprints and 'traces' of which are visible especially on the cheeks and on the neck. Parts of the hair-locks to the right, the left half of the cap, most of its hem, and the point of its top are missing, and smaller pieces are split off from the surface of the chin and of the neck. In the cavity of the right eye and at the roots of the hair-locks are some traces of white colour.

Height 18 cm. No. 87674.

Stylistically also this head must be associated with the Pergamene altar sculptures. Most probably it is modelled by the artist who made the previous one, and may have belonged to the same pediment as this. It may represent a Niobid or a wounded Amazon.

Pernier, NS, 1920, pp. 204 f., No. V b) 2, pl. II; id., *Dedalo*, 1920, p. 84; AA, 1921, cc. 89—90, fig. 10; AJA, 1921, p. 300, fig. 2; ILN, 1921, p. 910 (left top and right bottom figs.); Leopold, MNIR, 1923, p. 58, fig. 4; Ducati, SAF, p. 542, fig. 644; Giglioli, AE, pl. CCCLXXVIII, 3, p. 70.

II: 3 (Pl. 91: 327) — Sandalled feet of a figure whose right leg crossed its left, so that the outer half of the left foot is hidden beneath the right. The feet, delicately modelled, are laced up in sandal thongs, which pass through loops fastened along the sides of the soles; the instep is protected by a leather tongue visible beneath the lacings. Half natural size. Length 15 cm. No. 87694.

Pernier, NS, 1920, pp. 205 f., No. V b) 3, fig. 19.

II: 4 — Upper part of a horse's head comprising eyes and forehead, with head-stall decorated with concave discs. Traces of white engobe. About half natural size.

Pernier, NS, 1920, p. 206, No. V b) 4.

II: 5 — Another similar fragment, with part of ears, forelock, and top of mane.

Pernier, as above.

II: 6 — A horse's hoof, with incised stripes above, indicating hair.

Pernier, as above.

II: 7 — Smaller fragments of human figures and draperies, among which is a piece of a woman's abdomen.

Pernier, as above, No. V b) 5.

III. Fragments of pedimental figures differing in style, execution, and quality of clay from those of the two previous groups.

III: 1 (Pl. 91: 325) — Bearded male head, perhaps of a daemon, with large staring eyes and slightly parted lips. The hair is dressed in a roll above the forehead and in twisted locks at the temples. The moustache and beard were apparently in similar locks, but are now almost completely missing, together with the lower lip. The back of the head is broken away, so that it is impossible to tell whether the head was in the round or in relief. The pupils are marked with slight borings. In the top of the head is a hole for a *meniscus*. The clay is yellowish, well purified; no traces of colouring are left. Height 9.5 cm. No. 87679.

Pernier, NS, 1920, pp. 211 f., No. V b) 42, fig. 22.

III: 2 — Small female head in the round, of severe style, with disc-shaped ear-ring on left side. Forehead and hair missing. Height 9 cm.

Pernier, NS, 1920, p. 212, No. V b) 43.

III: 3 — Right part of similar head, lacking forehead, hair, nose, and left cheek. Height 6.5 cm.

Pernier, as above, No. V b) 44.

IV. Antefixes or acroteria modelled by hand.

IV: 1 (Pl. 91: 328) — Fragment of a large antefix or acroterion, with the remains of two figures in high relief, put together from six pieces. To the left is a nude youth seated with legs apart on a rock covered by drapery, a part of which is drawn up over his left thigh; only the abdomen, the right leg to the ankle, the left thigh to below the knee, and part of the right hand set against the rock are preserved. To the right is the right leg, from the hip to the ankle, of another, standing male figure. The modelling of both figures is excellent. The original edge is preserved to the left, below the youth's right hand. The back is flat, with remains of two curved, flying struts above, and a trace of a large cover-tile below. On both figures are traces of red colouring.

Height as preserved 48 cm., width 43 cm.

Pernier, NS, 1920, pp. 200 f., No. V a) 2, fig. 18; id., *Dedalo*, 1920/21, fig. on p. 77.

IV: 2 — Fragment of a large antefix or acroterion showing the lower part of a draped female figure, standing on a plinth and turned almost in profile to the left. The dress consists of a chiton and a mantle reaching to the feet and opening with large folds on the left side. The feet, of which the left is intact, are clad in boots. The figure probably formed a group with another to the left, now missing. On the drapery are traces of red. The back is somewhat convex with traces of a large cover-tile. Height as preserved 26 cm.

Pernier, NS, 1920, p. 200, No. V a) 1.

B. Terracottas made in moulds.**V. Antefixes of severe style. V century B. C.**

V: 1 — Fragmentary antefixes showing a silen's head, surrounded by a lobate shell decorated with palmettes and scrolls. The silen has small equine ears, a hanging moustache, and a large beard of small curling locks. On his head is a wreath of ivy-leaves and corymbi. Coarse, yellowish-red clay. Height of face 21 cm. Nos. 87676—77.

Pernier, NS, 1920, p. 197, No. IV c) 1, fig. 14.

V: 2 (Pl. 92: 331) — Fragmentary antefixes showing a female head of somewhat coarse features, with parted hair covered by a tight-fitting cap, the front edge of which is decorated with rows of beads. Shell missing; back concave, with fragment of strut. Clay, coarse and yellowish. Height of head 19 cm. No. 87685.

Pernier, NS, 1920, p. 197, No. IV c) 2, fig. 15.

V: 3 — Two masks, perhaps from antefixes, beardless, with somewhat oblique eyes and masculine lineaments, broken from brows upwards. One of them partly glazed from excessive firing. Height respectively 12 and 14 cm. No. 87671, 87695.

Pernier, NS, 1920, p. 197, No. IV c) 3.

VI. Antefixes executed in free style, of III—I century date. Only a few of the best and most interesting types are described here. Those omitted are mostly of very poor artistic quality and so small that they must be considered to have decorated ordinary houses rather than temples.

VI: 1 (Pl. 92: 329) Antefixes representing a squatting dwarf wrapped in a mantle or chlamys, with a bald, silenic head crowned with a wreath of leaves. Antefixes of the same type have been found at Chiusi (No. II: 9). Height 19 cm. No. 87698.

Pernier, NS, 1920, p. 197, No. IV c) 5, fig. 17.

VI: 2 — Antefixes representing a young satyr's head, with ruffled hair, snub nose, and large animal ears. A nebris is tied round his neck, and the head is framed by leaf-shaped undulations. Height 19 cm. Nos. 87669—70.

Pernier, NS, 1920, p. 197, No. IV c) 4, fig. 16.

VI: 3 — Antefixes showing a female head, with hair dressed in symmetrical locks on the forehead and tied up with a headband, the ends of which hang loosely at the sides. The head-gear, a cap or a helmet, is damaged. Mantle fastened on breast with brooch. Height 18 cm. No. 87678.

Pernier, NS, 1920, p. 198, No. IV c) 7.

VII. Fragments of revetment plaques and other ornamental members.

Most of these fragments are small and insignificant. They belong mostly to types represented by better preserved specimens in the Arezzo museum, and are therefore referred to in connection with the description of these (see pp. 278 ff.).

ARCHITECTURAL TERRACOTTAS FOUND IN DIFFERENT PLACES IN AND OUTSIDE THE CITY.

The local museum of Arezzo, founded by the *Fraternità dei Laici* and recently transferred to the ex-convent built in the ruins of the Roman amphitheatre, possesses a very great collection of fragments of architectural terracottas, which have come to light in different places in and outside the city. Most of these discoveries are left unrecorded, but a few of them are mentioned by Gamurrini in the *Notizie degli Scavi*. Thus, in the *Via Guido Monaco* near the *Piazza S. Francesco*, opposite the present *Teatro Petrarca*, were brought to light various architectural members of terracotta (NS, 1894, pp. 276 f.); others were found in a well near the cathedral (NS, 1898, pp. 238 ff.); others in a locality called *Quarata* to the west of Arezzo (NS, 1895, pp. 70 ff.); and others again outside the city wall to the north-east, in a terrain called *Oriente*, below the church of *S. Croce* (NS, 1891, pp. 159 f.; Gamurrini, *Testa antica di terracotta*, pp. 9 f.). Except for the archaic antefix No. IX: 1 these terracottas are all of late date (III—I centuries B. C.). This is shown both by their free style and by the quality of the clay. Very many of them, however, are so coarsely executed and so badly damaged that they do not deserve special description; several of them, moreover, are so small that they can hardly have served as temple decorations. The following list, therefore, comprises only a selection of the more significant and interesting pieces, and the great quantity of sporadic and disconnected fragments of revetment plaques, etc., are omitted; their designs, however, in so far they are restorable, will be included in the catalogue of patterns, which will accompany this book.

VIII. Fragments of pedimental figures and of other figurative members modelled by hand.

VIII: 1 — Fragment of a nude male figure seated on a hide with legs apart. Only the abdomen, the left thigh with the knee, and the upper half of the right thigh are preserved; the penis is broken and a flake is split off from the abdomen below the navel. On the upper side of the left thigh are traces of attachment, showing that some object, perhaps a piece of drapery or the figure's left arm, was touching it. The back seems to have been flat. In the background below is a -shaped cut, perhaps for a cramp. The modelling is excellent. The clay is reddish, with lumps of pozzolana. The surface is covered with a yellowish slip. Traces of red on flesh and hide. Height as preserved 31 cm.

Found in *Via Sangallo* in 1936.

VIII: 2 (Pl. 91: 326) — Fragment of a nude female figure showing the upper part of the chest, with remains of hair-locks on the shoulders, a torque round the neck, and a plated

cross-belt fastened with a disc-brooch between the breasts. The arms were raised. In the fracture of the neck is a pin-hole. The figure probably represented a Fury or Lasa, and may have belonged to the same pediment as the fragments of similar Lasae found in the *Catona* terrain and now in Florence (cf. above, Nos. I: 10 a—b). Height 18 cm., width 19.5 cm.

VIII: 3 (Pl. 92: 332) — Fragment of a group showing a nude male child sitting on the left arm of a draped figure, of which only the left hand, with part of the forearm, and a portion of the flank remain. The child's head is missing, and so are its left arm, its right forearm, its left foot, and a forepart of its right. Its head was turned towards the right, and its arms were stretched out in the same direction. The figure which carries the child was applied to a plaque, 3.5 cm. thick, of which a piece is preserved, showing a vertical edge to the right; the edge is cut obliquely, so that the plaque overlapped the adjoining one. Below the hand are two round nail-holes, of which the upper is filled with a calcareous substance. The clay is reddish and contains brown lumps of pozzolana; there is no slip, and the modelling lacks delicacy. Height 41 cm.

Found not far from the cathedral.

VIII: 4 — Left flank with left upper arm and shoulder of a figure draped in a himation. The figure is applied to a heavy plaque, 4.5 cm. thick and pierced with a nail-hole below the elbow. The drapery is rendered in thick and coarse folds. The clay is reddish-grey, with lumps of pozzolana. There is no slip, and no traces of colouring remain. Height 42.5 cm.

VIII: 5 — Left arm and half of breast of a female figure dressed in a short-sleeved chiton. Over the forearm, which is stretched forwards with clenched hand, hangs a piece of drapery. The figure is applied to a plaque, 4 cm. thick, with a horizontal torus above; the left edge is intact. Clay and execution as in previous figure. Dimensions 18 × 19 cm.

VIII: 6 — Several minor fragments of figures, heads, limbs with drapery, etc., more or less rubbed and damaged, and of different workmanship.

VIII: 7 (Pl. 92: 333) — Figure of a winged sphinx in high relief. The monster has the body of a lioness, with full udders, and the torso of a woman, whose thighs end in feline paws. From the left shoulder of the human body a large wing goes backwards over the feline back, and below the opposite shoulder is a trace of another wing. On each shoulder is a thick hair-tress. The head is too large and does not belong. The figure rests on a narrow rounded plinth, on whose underside are traces of a tenon. Between the forepaws is a nail-hole, and behind the hindlegs another. Height as preserved (minus head) 29 cm.; length as preserved 36.5 cm. No. 14331.

VIII: 8 — Fragment showing a man's nude right foot, damaged, together with traces of the left, resting on a plinth, with a piece of a background plaque in which are two round

nail-holes. Between the feet is the leg of a stool or something similar. On the plinth is the Etruscan inscription *cnei : urste*, traced with a blunt instrument when the clay was wet. On the feet are traces of red. Length as preserved 16 cm., height 11.5 cm. No. 14320.

VIII: 9 (Pl. 92: 335) — Several fragments, some of them joining, of a relief showing large, beautifully modelled acanthus leaves, among which were monsters and human figures. The largest piece, composed of seven fragments, shows an acanthus leaf, beside which is the scaly, coiling tail of a dragon or other monster, and a part of a many-pointed fin. Two other fragments, joining, show the right leg and part of the abdomen of a human figure in a riding posture, with traces of drapery, an acanthus leaf below the thigh, and a ring round the ankle. Behind the knee is a section of the edge of the background plaque, cut obliquely in relation to the leg, a fact which may denote that the fragments formed part of a pedimental decoration. The presence of several nail-holes, too, is in accordance with such a theory. Clay, red with grains of pozzolana. Dimensions of largest piece 52 × 40.5 cm. Nos. 14335, 14346—48, 14426 ff.

Found below the church of *S. Croce*.

IX. Architectural members made in moulds.

IX: 1 — Fragment of an archaic antefix in the shape of a gorgon's head, with small eyes placed very near together, a beaked nose, puffed-out cheeks, and a grinning mouth. The hair is in a solid mass, parted, with a scalloped edge above the forehead. The chin, most of the mouth, and the right cheek are missing. The mask is hollow and was probably surrounded by a shell. The clay is coarse and red.

Colouring: — Flesh, white; irises, yellowish-red outlined in black and with black pupils; hair, brows, outlines of eyes, black; on cheeks, black stripes marking folds.

The antefix is identical in type with the one found in the *Campo della Fiera* at Orvieto (No. I: 5).

Dim.: 16 × 19.5 cm. No. 14288.

IX: 2 (Pl. 92: 336) — Revetment plaques, decorated in the main field with a graceful naturalistic design of various flowers and buds growing from a leafy serpentine stalk. Above is a Lesbian cyma, below, an indented border decorated with small flowers arched over by volute ribbons. Height 41 cm., length 46 cm.

Found below the church of *S. Croce*. In the museum are several other fragments of similar plaques showing variants of the same design: fragments of flower-and-foliage patterns; variants of the Lesbian cymatium, sometimes combined with a dentil, with egg-and-dart and bead-and-reel mouldings, or with a scale-patterned torus. Similar fragments, from the *Catona* terrain, are in Florence (cf. Pernier, NS, 1920, p. 194, Nos. IV a: 2—5, fig. 11).

IX: 3 — Fragments of revetment plaques showing, in the main field, a frieze of winged Cupids with various fabulous animals, winged and serpent-tailed. Above is a Lesbian cyma;

below, a border of flowers and buds, the former arched over by volute ribbons. Height 26 cm. No. 14362.

Found below the church of *S. Croce*.

IX: 4 — Fragments of revetment plaques showing two large palmettes and two S-spirals set cross-wise and diagonally, with large round berries in the spaces. Dimensions of main field about 50×51 cm. Nos. 14364—67.

Found below the church of *S. Croce*. Fragments of similar plaques, from *la Catona*, are in Florence (Pernier, NS, 1920, p. 196, No. IV a: 13, fig. 12).

IX: 5 — Revetment plaques composed of three elements. Above is a cornice consisting of a Lesbian cyma with a superimposed dentil. In the middle, between two narrow rolls, is a fascia decorated with a female head in the centre, enclosed by four ribbons forming a lozenge; in the interspaces are rosettes halved by the lateral edges of the plaques. Below is a scalloped border decorated with flowers arched over by volute-ribbons. Traces of white and blue *passim*; on dentil, traces of red. Height 33.5 cm., length 43 cm.

Found in a well near the cathedral, above a layer containing Etrusco-Campanian vases and four uncial asses of C. Terentius Lucanus (Babelon, *Monnaies de la République Romaine*, II, pp. 483 ff). In the museum are various other fragments of plaques decorated with heads surrounded by flower-and-foliage patterns or other designs. Other similar fragments, from the *Catona* terrain, are in Florence; on some of these is a head with a winged cap, on others one with a Phrygian cap (cf. Pernier, NS, 1920, p. 195, Nos. IV a: 7—10).

Gamurrini, NS, 1898, p. 240.

IX: 6 (Pl. 92: 334) — Fragment of a relief showing a female figure riding sideways towards the right, carrying a greave on her right arm. She wears a thin chiton and a himation, which forms a series of thick uniform folds across her legs and abdomen, and seems to fly out in similar folds behind her. The figure's head, left arm, right hand, and legs from below the knees are missing. Of the horse remains only the neck, with a piece of the mane; the edge of the plaque coincides with that of the neck.

Colouring: — Chiton, white; himation, red; on knee, traces of blue; neck of horse, white, with red mane.

Height 35 cm., width 30 cm. No. 14343.

Found in the *Via Guido Monaco*, opposite the Teatro Petrarca. The figure probably formed part of a representation of the Nereids with the panoply of Achilles.¹ Pieces of a similar figure, recognizable from the peculiar folds of the drapery, were among the terracottas found in the *Catona* terrain.

Gamurrini, NS, 1894, pp. 276 f.; Pernier, NS, 1920, p. 212, Nos. V b, 45—46.

¹ For the rendering of this motive in ancient art, see Heydemann, *Nereiden mit den Waffen des Achill* (*Festschrift der Vereinigten Friedrichs-Universität Halle-Wittenberg an den Kaiserlich Deut-*

schen Archäologischen Institut in Rom, 21. April 1879); id., *Pariser Antiken*, 12. *Hallisches Winckelmannsprogramm*, 1887, p. 34, and note 126.

IX: 7 — Two fragments of a terminal tile showing a series of concave strigils surmounting a fascia decorated, between two rolls, with rose-buds and lily-cups growing in alternating pairs from a horizontal stalk in the middle. Along the upper edge of the strigilation is a groove for a cresting. Total height about 35 cm. Nos. 14387, 14415.

Found in the *Via Guido Monaco*, opposite the Teatro Petrarca.

Gamurrini, NS, 1894, p. 277

IX: 8 — Fragments of revetment plaques decorated with two rows of large palmettes, upright and hanging, united by S-spirals and circumscribed by a serpentine band. In the spaces between the spirals and the band are heart-shaped ornaments.

IX: 9 — Fragments of revetment plaques, of different sizes and varying in details, decorated with rows of palmettes and lotus-flowers, growing from pairs of scrolls, and turned in opposite directions, upright and hanging.

IX: 10 — Fragments of revetment plaques composed of three fasciae separated by thin rolls and decorated with various designs in relief: the upper one has a row of circumscribed palmettes; the one in the middle, a series of cross-bars put diagonally, with small palmettes and rosettes in the spaces; the lower one, a naturalistic flower-and-foliage pattern. Height of plaque 37 cm. Nos. 14389 ff.

A fragment in Florence, from the *Catona* terrain, has a pattern recalling the present: traces of two crossing bars or bands, with three campanulate flowers in the space, and a border of palmettes arched over by pelta-like ornaments. (Pernier, NS, 1920, p. 195, No. IV a: 6).

IX: 11 — Fragments of perforated plaques showing, above, a row of large flowers surrounded by concave ribbons forming pelta-shaped ornaments; below these is a torus and a cut-out border of smaller peltae set in pairs almost vertically. On one of the upper peltae is a trace of the right arm of a figure in high relief, which was attached to it. Height as preserved 29 cm.

IX: 12 — Fragments of a fascia decorated with a continuous serpentine stalk branching into scrolls and tendrils carrying flowers and leaves. Above is a dentil; below, a raised plain edge. The plaques were connected by a tenon-and-mortise system. Height 18 cm. Nos. 14411—13.

IX: 13 — Fragments of a narrow fascia decorated, between two rolls, with a series of palmettes and lotuses circumscribed by ribbons. Height 13.5 cm. Nos. 14384, 14389.

IX: 14 (Pl. 92: 330) — Fragment of a hanging curtain decorated with five-petalled palmettes and oval buds suspended from pairs of scrolls. The lower edge is scalloped. Similar fragments, with seven-petalled palmettes and straight edges, are in the Florence

museum; one of them is solidly attached to a piece of a tile. Pernier considered them as parts of a sima, but for this their dimensions are too small, their height being only 11.5 cm.

Pernier, NS, 1920, p. 196, No. IV b) 1, fig. 13.

IX: 15 — Fragmentary coffer decorated with a large rosette. White engobe. Dim.: 25 × 26 cm. No. 14431.

IX: 16 — Fragmentary antefix representing a winged Cupid in chlamys, squatting with his elbows on the knees and his right hand against his chin. Upper part of head, right wing, and most of legs missing. For the type cf. the squatting dwarf in Florence (No. VI: 1 above), which is also represented in the Arezzo museum. Height as preserved 18 cm.

LUNI.

FICTILE PEDIMENTAL FIGURES AND OTHER ARCHITECTURAL TERRACOTTAS FROM LUNI.

Promis, *Dell'antica città di Luni e del suo stato presente* (2. ed., Massa, 1857), p. 112, pp. 135 f.; Milani, *MI*, I, 1885, pp. 89—112, pls. III—VIII; Martha, *AE*, pp. 174, 298, 325—327, figs. 222, 233; MAH, 16, 1896, p. 162; Courbault, *Le Bas-relief romain*, p. 40, note 3; Pottier, *Les statuettes de terre cuite*, p. 221; Walters, *CT*, p. XLIX; id., *HAP*, II, pp. 315, 318; Amelung, *Führer durch die Antiken in Florenz*, p. 180; Blake-Sellers, *The Elder Pliny's chapters on Art*, p. 180; Müller, *Handbuch der Klass. Alterthumswiss.*, VI: *Atlas zur Archaeologie der Kunst*, pl. XV: 6 b; RA, 9, 1903, I, p. 10; Durm, *BER*, p. 85, figs. 98—100; Milani, *MTE*, pp. 23 ff., 73—78; id., *Monumenti scelti del R. Museo Archeologico di Firenze*, pl. VI; Deonna, *STC*, pp. 155 ff.; Milani, *MAF*, pp. 63 f., 248—251, pl. C; Wickhoff, *Röm. Kunst*, pp. 53 f.; Pernier, *Ausonia*, 9, 1919, pp. 50 ff., 84; Picard, *SA*, II, p. 336, fig. 129; Formentini and Mazzini, *Mem. Acc. Lunig.* G. Capellini, 4, 1923, pp. 91 ff.; Ducati, *AC*, pp. 553 f., 640 f., fig. 688; id., *EA*, II, pp. 120 f.; id., *SAE*, pp. 535—538, figs. 635—638; Banti, *StE*, 1931, pp. 166—168; Giglioli, *AE*, pl. CCCLXXIX: 3, p. 70; Banti, *Luni*, pp. 44—52, pls. XV—XXV.

The most important remains of the ancient Luna are the numerous terracotta figures, about two-thirds life-size, which now occupy an entire gallery in the topographical department of the Museo Archeologico in Florence. The figures obviously served as pedimental decorations. Most of the fragments of which they are composed were discovered, together with a number of architectural ornaments of the same material, in 1842, not far from Sarzana, in the Forum of the ancient Luna. In 1883—84 these fragments were acquired by the Museo Archeologico in Florence, and in 1885 several other pieces of the same figures were brought to light by excavations undertaken at Luni by the Museum. In the same year the entire material was published by Milani,¹ who assigned the figures to two pediments which he dated to the early II century B. C. Later, however, as a result of a closer examination of the fragments, the pieces were largely rearranged, and several of them, formerly ascribed to different figures, could then be joined. The figures were partly restored and classified in four groups by Milani, who attributed each group to a separate pediment, and set up them in the museum, fixed to a wall, according to this new scheme. This arrangement, and the restorations, in some cases make a close study of the figures difficult. In the main, however, Milani's classification may be regarded as correct, and is therefore maintained in the following description.

¹ Milani, *MI*, I, 1885, pp. 89 ff., pls. III—VIII.

Pedimental figures.

A (Pl. 93: 337) — A group of five pedimental figures, representing, according to the most probable interpretation,¹ Diana, the eponym divinity of Luna, Apollo, the Genius of the colony of Luna, and two Muses. The position of the figures of this group is ascertained from the fact that they actually join each others. They are executed in very high relief against background plaques, to which they are applied slightly leaning forwards. The heads and shoulders are in the round; the feet rest on plinths which project about 10 cm. from the plaques. The figures are made of a compact, dark brick-red clay, hard-fired, mixed with fine-grained sand, and covered by a thin yellowish-grey slip, which does not completely hide the rough surface of the clay. The polychromy is entirely gone. The total length of the group, as set up in the museum, betrays 166 cm. The height of the Apollo figure, the only of the five which retains its head, is 125 cm.

A 1 — In the middle of the group is a female figure, probably Diana, seated on a throne. Her body leans slightly forward, and her head, now missing, was turned towards the left. She wears a long, transparent, high-girt chiton, which has slipped off from her right shoulder, leaving her right breast uncovered. Her legs are wrapped in a himation which forms a thick bunch of folds above her lap, and is drawn up behind her back and over her left shoulder. Her sandalled feet, showing under the lower hem of the chiton, rest on an foot-stool. The upper hem of the chiton has a border of round buttons, and round the left upper arm is a bracelet, with a clasp on the outside. Missing: head, right arm from below shoulder, left hand and forearm, most of toes of right foot, folds of himation above left thigh and left shoulder, part of upper hem of chiton.

Of the throne only the left front leg is preserved. It is of oar-like shape and solidly attached to the background; the rear part of the throne was not executed. On the leg is a relief representing a falcon crowned by a pointed cap and holding a fluttering ribbon in its left claw. The right leg is mostly restored, after the pattern of the left.

Behind the left leg of the throne is a piece of the background plaque, with a circular nail-hole, and to the left of the figure's waist is another piece, also with a nail-hole. In the centre of the figure is a round steam-hole, which was hidden by the knees when the figure was seen from below.

A 2 — To the right of Diana is an almost nude youth identified as Apollo by a lyre which he holds in his right hand. The god stands upright, resting on his left leg, the right set upon a square elevation. His arms are carried backwards and bent at the elbows. His left hand and forearm are wrapped in drapery, a part of which hangs down along his left side, while the rest is carried round his back and brought forwards over his bent right leg. His head is slightly bent and turned towards the left, the gaze fixed downwards. The face is of rounded, oval form, with soft features and parted lips; the pupils are

¹ Banti, *Luni*, p. 46. Milani regarded the central figure as a representation of Juno, and the male at her left as the *Genius Iovis*.

bored and the irises are marked by incisions. The hair is in soft, voluminous locks drawn backwards and tied up in a knot behind. Of the lyre only the left half is executed; the other half was apparently attached to the adjoining plaque. Missing: forehead and crown of head, tip of nose, right forefinger, most of toes of left foot, and upper part of background plaque. Missing and restored: right half of chest with shoulders and arm (minus hand), abdomen, hips, genitalia, and part of left thigh above; lower part of left horn of lyre with portion of background plaque below it. Six nail-holes, three along the right side, one between the feet, two along the left side of the figure. In the left forearm is a hole, probably for a pin that secured Juno's right arm.

A 3 — On the opposite side of Diana is the figure of another youth, upright, resting on his right leg, and carrying a large cornucopia in his left arm; this figure, therefore, probably represents the *Genius Lunae*.¹ He is nude, save for a piece of drapery which covers part of his legs and appears again above his left shoulder and forearm. His feet, now missing, were clad in laced half-boots. Missing: head and neck, right arm, right side of right hip and thigh, feet and ankles, fingers of left hand except forefinger, part of drapery above left shoulder, and part of cornucopia above. Missing and restored: most of breast, right half of midriff-region, and abdomen. Between the legs is a nail-hole.

The background plaque is preserved only on the figure's right side. As its edge joins with that of the plaque of the central figure, the position of this figure is secured; its right arm and hip, however, must have been cut off and planed down so as not to interfere with the figure of Juno. The cornucopia actually shows an in-cut, to give place for the shoulder of the next figure, whose position is thus secured.

A 4 — This figure represents a woman, from attitude and garments probably a Musa. She is upright, resting on her right leg, and wears a long chiton, girdled below the breasts, and a himation which is wrapped round her back and shoulders, covering her arms. Her right forearm is raised, and the hand, visible through the stuff, grasps the edge of the himation near her right shoulder; her left arm hangs at her side, and the hand, uncovered, holds a corner of the himation which is drawn across the body. Missing: head and neck, edge of himation above, left thumb and forefinger, and left big toe. Along the right side the background plaque is cut off close to the figure. The figure's left side is planed off behind, receding backwards, which shows that the following figure was placed close to this one. There are three nail-holes, one at the right elbow, another above the left hand, and the third between the feet.

A 5 — To the right of Apollo is placed another Musa, in an attitude similar to that of the previous one, and also draped in chiton and himation. Only the left leg of this figure, with drapery, the right foot, and the left forearm covered by drapery, are preserved. Between the feet is a nail-hole, and in the fracture above the left knee are traces of another.

¹ Cf. Banti, *Luni*, p. 46, who compares the figure with a similar figure, taken for the Genius of Rome, on a cup of the Boscoreale Treasury (*MMP*, 5, 1901, pl. XXXII: 1); with the Genius of the Roman

Colony of Corinth, represented on coins of that city (*JHS*, 1885, p. 76); and with a similar figure on coins from Patrae (*ibid.*, p. 86).

Milani, *MI*, I, pl. IV; id., *Monumenti scelti del R. Museo Archeologico di Firenze*, pl. VI; id. *MAF*, p. 249, pl. C; Ducati, *AC*, p. 553, fig. 688; id., *SAE*, pp. 535 ff., fig. 635; Giglioli, *AE*, pl. CCCLXXIX: 3, p. 70, Banti, Luni, pl. XXIV.

B — Fragment of a male figure bent forwards with outstretched arms. The fragment comprises the chest with neck and shoulders, the right arm to the wrist, and the left upper arm. The head was turned towards the left shoulder. Round the neck are the ends of a chlamys fastened with a disc-brooch.

The figure seems to be a Niobid supporting a wounded brother or sister; but, being made of a different clay, which is rather coarse, dark brick-red, and without slip, it cannot have been grouped with the Niobids of pediment D, nor can it have formed part of any of the other pediments. Milani considered it to be a fragment of an earlier Niobid composition; more likely, however, considering the coarseness of the clay and the absence of the smoothing slip, we have to do with a piece made as a substitute for a damaged figure of the Niobid pediment.

Height as preserved 40 cm.

A head of a youth, of Scopaic type (in Case No. V), may have belonged to this figure.

Milani, *MAF*, p. 249; Banti, Luni, pl. XVI: a.

C (Pl. 94: 338) — Figures and fragments of figures from a pedimental group representing, according to Milani, Jupiter enthroned, with Juno, Minerva, and a male divinity, perhaps Neptunus. The figures, like those of group A, are executed in very high relief, with heads and shoulders in the round. There are traces of background plaques and projecting plinths upon which the figures rested, but these can in no case be brought into connection with each other, and the original place of the figures is therefore uncertain, save that of Jupiter, who must have occupied the centre. The figures are made of a rather light, yellowish-red clay mixed with sand and red and grey particles of pozzolana. The surface is covered by a yellowish-grey slip.

C 1 — In the middle of the group is Jupiter, seated on his throne in the attitude of a ruler. His head and nude upper body are slightly turned towards the left and lean in the opposite direction, so that his left shoulder is considerably higher than his right. His left arm, now completely missing, was lifted; the hand probably held a long sceptre. His other arm, also missing, was lowered; the hand perhaps held a thunderbolt. His legs are parted and covered by loose drapery which was drawn up behind his back and round his shoulders, where traces of it remain. His nude feet probably rested on a foot-stool, which is now missing together with the plinth and the lower part of the background plaque. The forepart of the left foot is broken, and the toes of the right are damaged. The right half of the abdomen is missing, and pieces of the drapery are broken away.

The god has a long face, with a high forehead forming a prominent bar above the eyebrows. The hair is in short locks and surrounded by a string. The lower part of the face, from the left brow and the right lower eyelid, is restored, and so are the right side of the head, the crown, and a part of the neck in front. The body is that of a full-grown man, muscular with incipient corpulency.

The throne, which slopes forwards, is partly unfinished and very much damaged. On the god's right side is a piece of its front leg, upon which is the lower part of an arm-support in the shape of a female statuette kneeling on her right knee, with her left arm resting on the left. On the opposite side is a stretcher with traces of a sphinx upon it. On the same side is a piece of the background plaque, with a section of the original edge, which is cut obliquely, sloping inwards from above. In the plaque behind the figure's waist is a steam-hole. In the drapery between the legs is a nail-hole corresponding to a similar hole in the plaque. In the figure's left breast is another hole, probably for a metal rod that may have had some supporting function; a piece of the breast is split off below the hole.

On the flesh are traces of red; on the lower hem of the drapery, traces of dark reddish-violet, with a yellow edge.

Height as preserved 123 cm.

Milani, *MI*, I, p. 95, pl. III; *id.*, *MAF*, p. 250; Ducati, *SAE*, fig. 635; Banti, *Luni*, pl. XXIII.

C 2 — To the left of Jupiter is placed a fragmentary figure of a full-grown man seated on a stool in an attitude similar to that of Jupiter. This figure Milani on rather vague grounds identified as Neptunus. He is nude except for a piece of drapery which hangs over his right shoulder and, passing behind his back, appears again above his left thigh. Missing: head, left arm, right hand, large portion of right side with right leg to above ankle, left knee with large portion of thigh, left foot. Of the stool there remain only a few fragments: at the figure's left thigh is a piece of the seat, covered by a cushion, and the upper part of a turned leg, joined to the figure's calf by a flat ridge; and at the figure's right foot is another similar leg, solidly attached to a piece of the background plaque, which preserves a vertical edge to the left, a nail-hole, and a fragment of the plinth. Another piece of this plaque is preserved at the left side of the figure's chest, also with a vertical edge. On the flesh are traces of red.

Height as preserved 102 cm.

A fragment of a head (in Case V), comprising nose, right cheek, mouth, and beard and moustache in thick locks, may belong to this figure.

Milani, *MI*, I, pp. 96 f., pl. VII: 2; Banti, *Luni*, pl. XXIII.

C 3 — To the right of Jupiter are placed two fragments of a female figure, which may perhaps represent Juno. The upper fragment comprises the goddess's head, slightly turned towards the left, and part of her breast. She has an oval face with narrow eyes and slightly parted lips. Her hair is combed back, with a crisp lock in front of each ear and a long tress falling on to her right shoulder. The back of her head is covered by a veil which hangs down on her back. Her neck is long and thin, with two horizontal folds. In her ears are bud-shaped pendants, and round her neck is a torque. She wears a high-girt chiton with a plain upper hem; across her breast is a bunch of drapery folds. The crown and part of the hair to the right are missing; a piece below the neck is restored. On the hair are traces of red.

Height 43 cm.

The other fragment comprises the lower part of the figure's right leg covered by a long chiton, with traces of the background plaque and of the plinth. The toes are mostly broken. In the plaque are two nail-holes and a large steam-hole. On the chiton are traces of red.

Height 42 cm.

Milani, *MI*, I, p. 96, pl. VII: 1; Banti, *Luni*, pl. XXIII.

C 4 — To the right of the last-mentioned figure is placed a fragment showing the breast and left shoulder of a female figure which, from the aegis covering the shoulder, is identified as Minerva. The goddess wears a high-girt chiton which leaves her right breast uncovered. The aegis which, rather unusually, is worn over the left shoulder, is decorated with a scale-pattern of small feathers, and has rolled-up edges showing a shaggy underside; it is composed of two parts — the left mostly broken away — which are pinned together with a brooch in the shape of a gorgoneion. Round the goddess's neck is a torque, unclasped in front. A strip across the breast is restored. According to Milani, the aegis was painted in yellow, the chiton in violet, and the flesh in white; today no traces of colouring are visible.

Height 28 cm.

Milani, *MI*, I, p. 97; Banti, *Luni*, pl. XXIII.

C 5 — To this group belongs also a fragment showing the sandalled feet of a female figure in a long chiton, with part of a plinth, and traces of the background plaque. The figure stood upright, her left leg set across her right, which supported the weight of the body. The right foot is facing, the other is almost in profile, with the heel lifted from the ground. The heel is cut off in line with the background plaque and the plinth, which shows that the figure was set close to the adjoining one.

Height 33 cm.

Milani, *MI*, I, p. 98; Banti, *Luni*, pl. XXIII.

D — Group of several figures, more or less fragmentary, representing the slaying of the Niobids. The figures of this group, like those of the previous ones, are executed in very high relief, resting on plinths projecting from background plaques, with heads and upper parts of bodies in the round. They are made of a light yellowish-red clay, more compact and better purified than that of the previous groups, though containing some grains and flakes of pozzolana and other alien particles. The surface is covered with a yellowish-grey slip. The original position of the figures in relation to each other is uncertain. I describe them here in the order in which they are set up in the Florence museum.

D 1 (Pl. 95: 340) — A female figure, representing a Fury, or perhaps Diana in the dress of an Etruscan Fury.¹ She stands upright, resting on her right leg, while the left

¹ Cf. the well-known Etruscan sarcophagus from Tuscania, now in the Vatican (Stark, *Niobe und die Niobiden*, pl. 9: 2; Dennis, *CCE*, I, p. 473; Helbig, *Führer*, I, pp. 270 f., No. 418) with a re-

presentation of the slaying of the Niobids, in which Apollo and Diana appear in the shape of winged Etruscan Furies.

is advanced, lifted and bent at the knee. Her left arm is lowered, and the hand rests against her left thigh, holding a fragment of an object which may have been a bow. Her right arm, now completely missing, was lifted straight upwards, as seen from the modelling of the armpit, perhaps to take an arrow from the quiver, which we may imagine at her back. In addition to the right arm the following parts of the figure are missing: the head and the right shoulder, the fingers of the left hand except the two outer ones, the right leg from above the knee, and the left leg from below the calf.

The dress consists of a short chiton folded down above so that the breast is uncovered; it is held up by a girdle round the waist, from which two straps pass above the shoulders, crossing between the breasts. Under this cross-belt is a piece of stuff to protect the skin. Over the left shoulder is thrown a chlamys, with a disc-brooch in front, the loose end twisted round the left arm and hanging down along the side. Round the left wrist is a bracelet in the shape of a snake. At the fracture of the left leg is the edge of a half-boot.

On the figure's right side is a piece of the background plaque, with a vertical edge and traces of a nail-hole below. The left leg, for the sake of solidity, was connected with the background through a plaque set at right angles to this. In the middle of the figure is a nail-hole, with traces of lead casting.

Colouring: — On the flesh are traces of rose-colour, and on the chiton traces of red, on a white engobe.

Height as preserved 65 cm.

Milani, *MI*, I, pp. 109 f., pl. VI (right); id., *MAF*, p. 250; Banti, Luni, pl. XXII: P.

D 2 (Pl. 95: 340) — Three fragments of a nude male figure moving violently towards the left, with legs wide apart. The fragments comprise: a) the right half of the chest with a piece of the neck and the shoulder, to which are attached the fingers of the left hand of another figure; in the fracture below is a nail-hole; b) the left foot with the ankle; and c) the right leg from below the knee, with a piece of the background plaque, pierced by a nail-hole, and of the plinth, on which are the toes of the left foot of another male figure.

Banti, Luni, pl. XXII: O.

D 3 (Pl. 95: 340) — To this last figure may have belonged another fragment showing the right half of the chest, with a fragment of the background plaque and a nail-hole below the breast-bone. The right arm was stretched forwards and upwards, indicating a movement towards the right, which corresponds to the position of the foot. On both figures are traces of red.

Banti, Luni, pl. XXII: N.

D 4 (Pl. 95: 339) — Group of two figures representing the old tutor (the *paedagogus*) and an adult, male Niobid. The figures are moving side by side, both facing and with legs wide apart, the tutor's right leg crossing the Niobid's left. The Niobid is nude save for a chlamys which is fastened round his neck with a disc-brooch and covers his back and shoulders; a piece of drapery is twisted round his left arm. On this arm he carries

a large round shield. His other arm, now missing, was probably drawing the sword from the sheath which is visible to the left, hanging in a belt over his right shoulder. In addition to the right arm the following parts are missing: the head, the right shin to above the ankle, most of the shield (now largely restored), the sword-belt, the mouth of the sheath, and parts of the chlamys; the toes, the fingers of the left hand, and the genitalia are damaged and partly missing.

The tutor wears a wide chiton, girdled above his waist and reaching to his ankles, and a chlamys which is fastened round his neck with a disc-brooch and falls obliquely across his breast, covering his left arm. This arm is lowered, while the other, now missing, was probably stretched forwards behind the Niobid's shoulders. Over the upper edge of the chlamys hangs a short ribbon which may be a broken shoulder-strap of the chiton. The feet are clad in laced half-boots. A fragment of a bearded head, comprising the face from below the right eye and the left brow, with a long curved nose and parted lips, probably belongs to the tutor, though it cannot be actually joined to the figure. The head, as seen from the rest of the neck, was turned towards the right shoulder. Missing: right arm and back of shoulders, left hand, and left foot.

The two figures are attached to two separate plaques, the joint being along the tutor's right leg. The Niobid's left leg is cut off above the knee, and his left foot, showing below the tutor's chiton, is attached to the plaque of the latter figure. In the preserved piece of the tutor's plaque, between his legs, are four nail-holes, and in the figure itself are two other holes, one between the legs, and another above the girdle. In the Niobid's plaque are seven nail-holes of different size. His right leg is connected with the background by a plaque, or ridge, in which is a large round hole. Close to this leg, crouching on the plinth with one knee on the ground, is a diminutive figure of a child in a tunic and half-boots. The upper part of the figure is mostly destroyed, and it is hard to tell whether it represented the youngest of the Niobids or a slave-boy.

The difference in height between the two figures suggests that the group was placed in the right half of the pediment.

Traces of colouring: — Niobid's flesh, red; chlamys, dark reddish-violet; background, black; tutor's chiton, cream with a dark reddish-violet border below; flesh of child, rose.

Height of Niobid as preserved 100 cm.

Milani, MI, I, pl. V; Ducati, SAE, fig. 638; Banti, Luni, pl. XXI: L, M.

D 5 (Pl. 96: 345) — Abdomen and parts of striding thighs of a female figure clad in an ample chiton with apotygmata girdled round the waist. From dimensions and attitude perhaps belonging to the figure of Niobe herself? Height 46 cm.

Banti, Luni, pl. XX: K.

D 6 (Pl. 96: 345) — Right leg, buttocks, and back of left thigh of a male Niobid moving towards the left with striding legs. A piece of drapery hangs over his right leg, which is slightly bent at the knee and connected with the background plaque by a ridge; under the foot is a piece of the plinth, 16 cm. wide. On flesh, traces of red. Height 76 cm.

Between this and the previous fragment is a small piece of a leg, with traces of drapery, which fits to the edge of the plaque of the present figure.

Banti, Luni, pl. XX: I.

D 7 (Pl. 96: 345) — Young male Niobid on horseback. The horse, of which only the head and forequarters are executed, set against a background plaque, is falling with bent forelegs and head stretched downwards. The youth, who is riding bareback, leans forward, grasping the rein with his right hand and lifting his left arm, which is now missing. He is nude except for a drapery which covers his back and is drawn forwards over his thighs, tucked in between them and the body of the horse. The horse has a bridle decorated with concave discs. Under its breast and left foreleg are buttresses in the shape of ridges projecting from the background plaque. In the preserved parts of the plaque are five nail-holes, four below the horse, and one at the youth's left hip. Missing: head and neck of Niobid, right shoulder and forearm (restored), left arm, finger-ends of right hand, right leg from above knee downwards, toes of left foot, parts of drapery; large parts of horse's neck and mane (restored), left foreleg, left ear and tip of right one (restored), lower jaw; plinth.

Colouring: — On flesh of Niobid, traces of red; on horse, traces of dark reddish-violet; both on a white engobe.

Height 86 cm.

Milani, MI, I, pl. VI (left); Ducati, SAE, fig. 637; Banti, Luni, pl. XX: H.

D 8 (Pl. 96: 344) — Fragment of a plinth, with part of a female right leg covered by drapery; the foot is facing and clad in a sandal. On the right side of the leg, and on the edges of the plinth and background plaque, there are step-like traces of the instrument used to cut out the figure and the plaque. On the drapery are faint traces of red. From the quality of the clay this fragment perhaps rather belongs to Group C.

Height 32 cm.

Banti, Luni, pl. XIX: G.

D 9 (Pl. 96: 344) — Fragmentary male figure, probably representing Apollo.¹ The god is almost in profile to the right, taking a long stride forwards with his right leg and raising his left arm, apparently to discharge a fatal arrow. He wears an *exomis* which leaves his right shoulder and a large part of his breast uncovered. Round his waist is a girdle with round buttons, and across his breast are traces of a quiver-belt. His legs were clad in half-boots, with rounded flaps above. Missing: head, left arm from between shoulder and elbow, right arm and shoulder, right half and back of chest, left leg and buttocks, and right foot. The figure is in the round from the hips upwards. The right leg below the knee is also in the round; its inner side is unfinished. At the left hip the chiton passes into a thick ridge, which is attached to the background plaque, of which

¹ Milani and Banti call this figure Artemis, but the male character of the figure is in my opinion evident.

a piece is preserved here, with a nail-hole and part of a vertical edge. Another nail-hole is in the figure's right hip, and on its inside is a third, which, however, does not penetrate to the surface. On the underside of the right thigh is a square hole, probably for the fastening of a strut.

Colouring: — On the flesh are traces of red, shading to yellowish-brown, and on the half-boot are traces of dark reddish-violet.

Height as preserved 92 cm.

Milani, *MI*, I, pp. 100 f.; Banti, *Luni*, pl. XIX: F.

D 10 — Fragment of background plaque with buttocks of draped figure attached to it. Four nail-holes. Height 49 cm.

Banti, *Luni*, pl. XVIII: E.

D 11 — A male right leg, preserved from the hip to the middle of the shin, stretched obliquely outwards to the left, and connected with a background plaque by a ridge in which is an oval hole. On leg, traces of red. Height 60.5 cm. The size of the leg makes it doubtful whether it belonged to any of the preserved groups of figures.

Banti, *Luni*, pl. XVIII: D.

D 12 — Shoulders and left arm to below elbow, of a male Niobid. The figure seems to have been falling; the arm is stretched outwards and forwards, slightly bent at the elbow, and the head was drooping. The arm is cut off below the elbow. On the shoulder is a trace of drapery. Length 41 cm.

Banti, *Luni*, pl. XVIII: C.

D 13 — Part of right thigh and hip of a male figure, facing, clad in a short chiton girdled with a piece of drapery, of which a loose end is visible in front. The thigh is cut off obliquely below; on it are traces of red. Height 45 cm.

Banti, *Luni*, pl. XVIII: B.

D 14 — Chest and shoulders of a male figure, modelled in the round, nude and almost facing, with the ends of a chlamys round the neck, fastened with a disc-brooch in front. The thick and sharply defined breasts, the wrinkled skin, and the folds in the midriff-region indicate an elderly man. In the left shoulder is a nail-hole and below the left arm-pit another. In the back is a large steam-hole. On the flesh are traces of red, on a white engobe. This figure may perhaps rather have belonged to group C than to the present group. Height 31 cm.

Banti, *Luni*, pl. XVIII: A.

D 15 — Breast, left half of waist, and left arm (minus hand) of a woman, upright and facing, wearing a chiton and a beautifully draped himation. A piece of the arm and drapery is restored. The hand was secured by means of a lead casting of which traces

remain. Below is a fragment of a ridge which connected the figure with the background plaque, now missing. On flesh, traces of light rose-colour; on chiton and himation, traces of dark red. Height 36 cm. This figure, too, perhaps belonged to group C.

In Case No. V are a number of minor fragments which apparently belong to the pedimental groups, though most of them can hardly be ascribed to certain figures. In addition to the fragments mentioned above we may note: a shoulder of a draped figure, with three fingers attached to it; a male right breast; a female left hand with a snake bracelet round the wrist (fingers broken); a right hand grasping a spear or similar weapon; and other fragments of hands, arms, legs, feet, drapery, wings, etc.

Milani's classification of the figures into four different groups is unquestionably correct, even if, as regards two or three fragments, the appurtenance to a certain group may be questioned. The proportions of the figures of Group A, which actually join each other, clearly show that they were adapted for the spatial conditions of a pediment, of which they must have occupied the centre, while other, smaller or crouching figures, now lost, may have occupied the corners on either side. Also in the case of Group C the adaption for a pediment is clear, although here the exact place of each figure cannot be ascertained, except for that of Jupiter, which must have occupied the centre. In Group D, too, the varying height and attitudes of the figures show that they were inserted into a pediment; the group of the tutor and the armed Niobid was apparently placed in the right half of the pediment; the fallen rider stretching up his left arm may have been placed in the opposite half, not too far from its end; as to the other figures, their place is uncertain. The representation of the Niobids cannot be connected, as a whole, with any of the known groups created by Greek art, but for single figures parallels may be found, both in Greek and in Etruscan art.¹

Milani, having re-classified the figures in the four groups described above, attributed them to two distinct constructions of one single temple.² Group A he considered to have decorated the principal pediment of the original building, which he dated to before 250 B. C., and to this building he also ascribed figure B, which he supposed to be a fragment of a representation of the Niobids decorating its back pediment. Groups C and D, on the other hand, he attributed to a reconstruction of the temple, which he thought to have taken place when the Etrusco-Ligurian Luna was first subjugated by the Romans, in 215—193 B. C., or when it was made a Roman colony, in 177 B. C.; the local divinities of the principal pediment would then have been replaced by the Capitoline Triad, while the back pediment would have acquired a new representation of the Niobids.

These suggestions, however, have not been accepted by other scholars, who generally consider the four groups of figures to be identical in style and date, and place them in the

¹ Cf. Banti, *Luni*. The motive of the falling horse and rider, for instance, is met with in the frieze from the temple at Bassae (*KiB*, 281:4), in the monument of Aemilius Paulus at Delphi (*BCH*, 52, 1928, pl. X), in the reliefs of Etruscan funeral urns (Brunn-Körte, *RUE*, I, pl. LVIII:21), and on Roman

sarcophagi representing just the slaying of the Niobids (Robert, *Die antiken Sarkophag-Reliefs*, III:3, Nos. 315, 316); cf. Galli, *MAL*, 27, 1921, cc. 249 f.

² Milani, *MAF*, pp. 248 ff.

II century B. C.¹ This opinion is also shared by Dr. Luisa Banti,² who has lately dealt with the sculptures and, from a comparison of some of the figures with Greek works, such as the Apollo Lycaeus,³ the Apollo from Cyrene,⁴ a draped female statue from Pergamon,⁵ and the sculptures of the great Pergamene altar frieze, characterizes them as eclectic works, to be placed between the Pergamene altar sculptures, of which the influence is apparent, and the beginning of the style which Krahmer calls the »open form»,⁶ whose tendency towards gracile and elongated figures with frequent torsions is not yet apparent in our sculptures.

The authoress therefore dates the figures to the first half of the II century B. C., or, more precisely, to the time after the foundation of the Roman colony at Luna in 177 B. C., and considers them all to be stylistically uniform, and works of the same artist.

The characterization of the figures as eclectic works made in imitation of various Greek models, and the ascription of them to the period mentioned, undoubtedly strike the point. As regards the stylistic homogeneousness, however, I should like to point out that although the groups may be regarded as broadly contemporaneous, there are certain differences in execution between Groups C and D on the one hand, and Group A on the other. In Groups C and D the execution of the nude is anatomically perfect, with an abundance of naturalistically rendered details, such as subcutaneous veins, skin folds and wrinkles, etc., but at the same time it is marked by a certain dryness. The draperies display a multitude of deep-cut folds crossed by numerous creases or »Liegefalten», but in spite of this they fail to give a convincing impression of real stuff, and the arrangement of the folds is often dull and monotonous. In contrast with the figures of these two groups, those of Group A display not only correct anatomy but a delicacy of modelling which gives to the nude an appearance of living flesh. Similarly, the draperies show a greater variety of arrangement and a refinement of execution, with a play of folds and crumples contrasting with smoother parts where the garments cling to the bodies, which all contribute to give them an appearance of real stuff, thin and transparent.

These differences in connexion with the inequalities in the quality of the clay and the surface coating make it certain that Group A was made by another and superior artist than the one, or the ones, who made Groups C and D, and not necessarily at quite the same time as these. The latter two groups are more kindred in style and execution, but display differences in the quality of the clay.

The stylistic and technical differences stated above prove that the groups belonged to more than one temple. Since, however, the excavations in which the figures were brought to light gave no evidence as to these temples, we must content ourselves with guesswork. It has been suggested that Group C decorated the pediment of a temple dedicated to the Capitoline Triad, while Groups A and D decorated the two pediments of another temple. This suggestion is certainly in correspondance with the intrinsic

¹ Mazzini and Formentini, *Memorie dell' Accademia Lunig. G. Capellini*, 4, 1923, pp. 91 ff.; Ducati, *SAE*, pp. 535 ff.

² Banti, *Luni*, p. 51.

³ Deubner, *Hellenistische Apollongestalten*, pp. 26 ff.

⁴ Smith and Porcher, *History of the recent discoveries at Cyrene*, pl. 2.

⁵ *Pergamon*, VII, pl. 14; Horn, *Stehende weibliche Gewandstatuen in der hellenistischen Plastik*, pl. 18: 2.

⁶ Krahmer, *RM*, 1924, pp. 138 ff.

connexion between the last two groups. But, since Group A is stylistically different from the other two groups, we must perhaps rather have three different temples in mind.

In addition to the pedimental figures, the excavations at Luni brought to light a number of decorative terracottas, tiles, antefixes, and revetments. These are made of a compact, dark red clay containing some particles of pozzolana. The colouring is almost completely gone. The date of these terracottas is in all probability the same as that of the pediments, the first half of the II century B. C.

Raking cornice.

1 — Terminal tiles forming the sima of a pediment. They are of the usual type, showing, above, a series of twelve concave strigils, curved outwards at the top; in the middle, separated from the strigilation by a roll, a plain fascia; and below, a thick solid torus. On the upper edge is a groove for the insertion of a cresting. Two flying struts.

Traces of colouring are preserved only on the strigils, which are white, with central stripes alternately light red, yellow, and dark red. On the plain fascia are incised four six-petalled rosettes, each within a circle, but there are no traces of colour left on them.

Height 54 cm., length 69 cm.

Milani, MI, I, pl. VII: 6; Fenger, TEL, p. 13, fig. 44; Banti, Luni, p. 45, No. 7, pl. XVII: a.

2 — Terminal tiles, of the same type as the previous ones, but of different proportions. The strigils, twelve in number, are higher; the middle fascia is narrower, and decorated with a serpentine spray of red, lanceolate leaves. Height 62 cm., length 73 cm.

3 — A terminal tile similar to the previous type but a little larger and with a broader mid-fascia. The strigils are fourteen, and there is no groove above. All traces of colouring vanished. Height 65 cm., length 75 cm.

4 (Pl. 95: 341) — Open-work cresting, restored from several fragments. The cresting is composed of a maeander fascia with small squares enclosing four-petalled star rosettes, and above this are a simple perforated guilloche, a series of small arches, and a row of erect palmettes. Height 39 cm., length 56.5 cm.

Banti, Luni, p. 45, No. 5, pl. XVII: a.

5 — Fragments of another open-work cresting composed of ribbons in the shape of arches and figures-of-eight, with a guilloche and palmettes above.

Banti, Luni, p. 45, No. 6, pl. XVII: b.

Antefixes.

6 (Pl. 97: 349) — Antefixes in the shape of a winged female figure playing a double pipe. She stands facing, clad in a long chiton, with drapery flowing from her shoulders,

and a *polus* on her head. Her wings are large, pointing downwards. Her hair flows to her shoulders in four long serpentine tresses. She holds the pipe with both hands; round her cheeks and lips is a *phorbeia*, or mouth-band. In the top of the head is a hole for a *meniscus*. At the back is a flying strut. Height 63 cm.

Banti, Luni, p. 45, No. 3, pl. XV: b.

7 (Pl. 97: 351) — Antefixes in the shape of a winged female figure, standing to front, leaning with her left elbow on a pillar, her right arm akimbo, and her left leg crossing her right. She wears a long chiton girdled below her breasts; a piece of drapery is drawn across her body and hangs loosely over the pillar. Her hair falls on to her shoulders in four corkscrew tresses. On her head is a *polus*, with a hole for a *meniscus*. Round her chin is a *phorbeia*, but no flute is visible. At the back is a flying strut. Height 58 cm.

Milani, MI, I, pl. VII: 3; Banti, Luni, p. 45, No. 4, pl. XV: a.

8 (Pl. 97: 352) — Antefixes in the shape of the »Persian Artemis«, represented according to the archaic scheme: standing to front, but with the legs in profile to the right; clad in a long chiton with apotygma; having three pairs of curved wings issuing from her shoulders, her waist, and her heels; and with either hand holding a rampant lion resting on the middle pair of wings. On the head is a *polus*; the hair flows on to the shoulders in four corkscrew tresses. On the lions are traces of yellow. Height 51 cm.

Van Buren, REA, 24, 1922, p. 95; Banti, Luni, p. 45, No. 2, pl. XV: d.

9 (Pl. 97: 354) — Antefixes in the shape of a five-petalled palmette rising from a calyx, between two coiling acanthus leaves branching into scrolls. Flying strut. Height 37 cm.

Banti, Luni, p. 45, No. 1, pl. XV: c.

Revetment plaques.

10 (Pl. 96: 346) — Revetment plaques (restored from fragments) decorated with two rows of palmettes, upright and hanging, connected by a continuous band forming a sort of debased S-spirals, and surrounded by a serpentine ribbon. At the base of each palmette is a pointed leaf, and above the pattern is a row of lozenges. The upper edge consists of a plain roll; the lower follows the curves of the serpentine ribbon. Height 55 cm., width 43—44 cm.

Banti, Luni, p. 45, No. 3, pl. XVI: b.

11 — Fragments of revetment plaques with a decoration similar to the previous one but differing in size and details.

12 (Pl. 96: 347) — Revetment plaques (restored from fragments) decorated, in the main field, with two S-spirals and two palmettes, set back to back diagonally. From the base of each palmette grow out two wavy stalks, each carrying an opening flower-bud. This principal pattern goes in two directions. Above, separated from the main field by a roll,

is a flat leaf-and-dart border. Below, separated by a similar roll, is a border of discs and three-petalled palmettes hanging from a row of S-spirals. The lower edge is scalloped according to the pattern. Height 63 cm., width 41 cm.

Banti, Luni, p. 44 f., No. 1, pl. XVI: d.

13 (Pl. 96: 348) — Revetment plaques (restored from fragments) similar to the previous ones but differing in size and details. The stalks growing from the palmettes of the main pattern carry closed, oval buds. The lower border consists of five-petalled palmettes and long buds hanging from a row of interlaced arches, and it is not separated from the main field by a roll. Height 58 cm., width 40 cm.

Banti, Luni, p. 44 f., No. 1, pl. XVI: e.

14 (Pl. 95: 343) — Revetment plaques (restored from fragments) similar to those of the two previous Nos. but differing in size and details. The cyma above is reversed, and the stalks parting from the palmettes of the main field carry daisies instead of buds. The lower border is not separated by a roll and consists of palmettes and small buds hanging from branching S-scrolls; its lower edge is sometimes straight, sometimes indented. Height 55 cm.; width 34 cm.

Banti, Luni, p. 44 f., No. 1, pl. XVI: c.

15 (Pl. 95: 342) — Revetment plaques decorated with a close pattern of thick-petalled flowers. Above, separated by a roll, is a flattened leaf-and-dart cyma; the lower edge is scalloped. There are two series of these plaques, differing in size; those of the one series measure 54 cm. in height and 50 cm. in width, those of the other 46 and 40 cm. respectively.

Milani, MI, I, pl. VII: 4; Banti, Luni, p. 45, No. 2, pl. XVIII: a.

16 (Pl. 97: 350) — Plaques (restored from fragments) serving for the revetment of the jambs and top-piece of a door. The decoration consists of a double row of palmettes and lotuses, with a row of S-spirals between them; the inner edge has the form of a cyma with heart-shaped ornaments enclosing small palmettes; the outer one is scalloped. Width of plaques 25 cm. Inner width of door, as restored, 60 cm.

Milani, MI, I, pl. VII: 5; Fenger, TEL, p. 12, fig. 34; Banti, Luni, p. 45, No. 4, pl. XVIII: b.

17 (Pl. 97: 353) — Fragment of a revetment plaque decorated with a naturalistic design of vine-leaves, grape-clusters, and scrolls. Red, hard-fired clay. No traces of colouring preserved. Dim. 31.5 × 21.5 cm. Inv. No. 71312.

Pampanini, StE. 4, 1930, pp. 293 ff., pl. XXIV: 4.

CIVITA ALBA.

PEDIMENTAL GROUPS AND FRIEZE IN TERRACOTTA.

Brizio, NS, 1897, pp. 283—304, figs. 1—17; id., NS, 1903, pp. 177—185, figs. 1—6; AJA, 13, 1898, p. 122; ibid., 19, 1904, p. 110; REG, 18, 1905, p. 121; AA, 1898, p. 111; ibid., 1904, p. 114; RM, 18, 1903, p. 330; Durm, BER, pp. 85 ff., figs. 101—104; Deonna, STC, pp. 156 f.; v. Bielekowsky, *Die Darstellungen der Gallier in der hellenistischen Kunst* (1908), pp. 93—104, figs. 106—112; Körte, GGA, 1913, p. 256; id., RUE, III, pp. 171, 173, 175; Pernier, *Ausonia*, 9, 1919, p. 54; Moretti, *Dedalo*, 5, 1924, pp. 15 f. with two ill.; Picard, SA, II, p. 336; Ducati, EA, I, p. 172, II, pp. 121 f., pl. 24, fig. 48; id., AC, p. 554, fig. 689; id., SAE, pp. 539 ff., figs. 641—643, 646; Della Seta, IA, pp. 212, 260; Guarducci, BC, 55, 1927, pp. 205 ff., fig. 1; Laurinsich, BA, Ser. 2., 7, 1927/28, pp. 259—279, figs. 1—17.

The name of *Civita Alba* is applied to a hill lying halfway between *Arcevia* and *Sassoferrato*, the ancient *Sentinum*, in that part of the ancient Umbria which was once occupied by the Senones.¹ The name of the hill, and remains of walls, streets, and houses that have come to light on it, indicate that it was the site of an ancient city. In 1896 some fragments of terracotta figures were brought to light on the hill. They were found casually, lying, partly in rows, on a space measuring about 4 m. in length, and at a depth of about 1.5 m. A systematic excavation of the spot carried out in the following year by E. Brizio brought to light the remains of a suite of five rooms measuring 10 m. in length with a varying width, a large kiln lying about six m. from the rooms, and a number of terracotta figures similar to those discovered previously. The figures were stored in the third room, piled up along one of the walls. No other kinds of terracotta ornaments came to light. These circumstances tend to the conclusion that the discovered constructions belonged to a factory of terracottas, and that the figures were made on the spot and stored up, but for some reason had never been taken into use.

The figures are now in the Museo Civico in Bologna, where they are set up according to Brizio's suggestions. They belong to two different series, one of which comprises figures about 65 cm. high apparently intended for the decoration of temple pediments, while the other consists of smaller figures, about 45 cm. high, which formed a continuous frieze. The figures are all similar in style and technique. They are executed by hand, almost in the round, and are applied vertically to terracotta plaques pierced by nail-holes

¹ Cf. Brizio, *Il sepolcreto gallico di Montefortino* the position of *Civita Alba* is indicated on the map presso *Arcevia*, in *MAL*, IX, 1899, cc. 617 ff., where cc. 619—20.

for attachment.¹ The plaques are of very irregular shapes, with smooth edges cut either at right angles, or obliquely, fitting closely to each other. Some figures are apportioned over two or more plaques. Below is a narrow plinth, upon which the figures rest. The clay is fine, yellowish-red in hue, and contains some brown particles of pozzolana. There are traces of a greyish engobe, but the polychromy is entirely gone.

The pedimental figures represent a mythical subject: the finding of Ariadne by Dionysus and his *thiasus*, and the nuptials of the god and the heroine. The frieze, on the other hand, represents a historical event: the slaying of the marauding Gauls at the Delphic sanctuary by the avenging deities and Greek warriors.

SERIES I.

Pedimental groups and figures.

I: 1 (Pl. 98: 355) — Group of five figures, representing the finding of Ariadne. Below in front is the sleeping heroine, lying on her back on a sloping ground, so that her body is almost facing. Her left leg is bent in under her right, and her right arm is twined round her head, which rests on a high pillow. Her legs and part of her left arm, which stretches along her side, are wrapped in a large piece of cloth, which also covers the pillow, while the rest of her body is uncovered by a satyr, who stands at her feet to the left. She wears pyramidal ear-pendants and a torque, and has bracelets round her wrists and upper arms. Her right arm from the shoulder to the wrist is missing, and so are the fingers of her right hand, and her left knee with part of the thigh. There are three nail-holes, one below the left knee, one in the drapery above the chest, one between the chest and the left arm.

The satyr to the left is nude save for a narrow *nebris*, which hangs over his breast and left shoulder; round his upper arms and wrists are bracelets. He takes a long step forwards and draws the drapery from Ariadne's body with his left hand, raising his right arm in a gesture of surprise and excitement; the effect produced on him by the sight of the nude female body is rendered with frank realism. His head, left hand, right foot, and parts of the fingers on his right hand are missing. Three nail-holes, one between the legs, two between the left arm and thigh.

On the opposite side of Ariadne is another satyr, in attitude and gesture almost similar to the first.² He wears a loin-skirt and bracelets, and a piece of drapery over his left shoulder. His head, parts of his fingers, and the big toe of his right foot are missing; the left leg from above the knee was attached to the plaque adjoining to the right. In the plaque between the figure's thighs is a nail-hole, and above the plinth are three smaller holes.

¹ From the fact that some of these holes are filled with hard clay v. Bieńkowski argued that the plaques had never been used. The clay plugs which fill the holes are, however, modern, and have no other function than to conceal the heads of the screws by which the fragments are fastened to the wooden tables on which they are set up.

² There is no reason, in my opinion, to explain the gesture of this satyr differently from that of the first-mentioned one, as Brizio and Laurinsich do, calling him an ἀποσκοπεύοντα.

Between the two satyrs, on a somewhat higher level behind the sleeping Ariadne, are two figures. The one to the left is an almost nude woman, probably a maenad. She stands facing the front, resting on her left leg and leaning her body against a piece of rock covered by drapery, upon which her right arm is propped, sharply bent at the elbow. Her left arm is set akimbo, and is wrapped in a piece of drapery which, hanging from her left shoulder, is gathered between her thighs, covering her left leg. She wears necklace and bracelets; her hair falls to the shoulders. Her head and right hand are missing; her legs from below the knees are not executed. Two nail-holes, one between the chest and the rock, one in the drapery below the left hand.

To the right of this figure is a third satyr who, walking towards the left with a flaming torch in his lowered right hand, looks backwards over his shoulder and raises his left arm as to give a sign to some one behind, possibly to Dionysos himself. The satyr wears an *exomis* fastened over his left shoulder and girdled round his waist. His long hair is held together by a string round his head, and rises in a twisted tuft above his forehead, between two long curved horns, one of which is now broken away. His left arm, left foot, parts of fingers of right hand, and lower portion of torch are also missing. The right foot is not executed. Five nail-holes, one to the left of the figure's right elbow, one to the left of the left knee, one to the left of the right thigh, two below the rock between the legs.

Height of group 88 cm., width as preserved 96 cm.

The position of each figure in this group is established by the fact that most of the edges of the background plaques are intact and join perfectly.

I:2 (Pl. 99: 357) — Three figures, probably belonging to a group representing the nuptials of Dionysus and Ariadne.¹ Two winged *Lasae*, nude, with torques and bracelets, hold up between them a large piece of drapery, above which is a winged and wreathed male genius, probably Eros, leaning forward with outstretched arms, presumably to crown with diadems or garlands the figures of Dionysus and Ariadne, who probably occupied the empty space in the middle of the drapery. Missing: head, right arm with piece of drapery, and parts of wings of *Lasa* to the right; lower point of wing of *Lasa* to the left; parts of fingers of Eros. The legs of the *Lasae*, from below the knees, and the lower part of Eros are not executed. Twelve nail-holes, six in the drapery, two in each wing of *Lasae*, one in each wing of Eros. The original edges of the background plaques are preserved to a large extent.

Height of group as preserved 82 cm., width 94 cm.

I:3 (Pl. 100: 359) — Fragmentary group with three figures. This group is seemingly a variant of the first. Below in front is a slim young woman, lying on her left side, her nude back towards the spectator. Her head, surrounded by curly locks tied up with a band, rests on a cushion. Her right arm, on which are two bracelets, is stretched along

¹ See M. Guarducci, *Il conubium nei riti del matrimonio etrusco e di quello romano*, in *BC*, 55, 1927, pp. 205 ff.

her side, resting on her hip. Her chest is encircled by a *fascia pectoralis*. The drapery which covered her body is drawn aside by a figure to the right, no doubt a satyr; of this, however, only the right hand grasping the stuff is preserved, while the female figure is almost intact. Four nail-holes, one in the drapery above the right shoulder, two below the legs, one below the cushion.

Behind the recumbent woman stands another female figure, almost nude and very similar to the maenad of the group I: 1. She leans slightly toward the right, her left elbow resting against a projecting rock, while her right arm is set akimbo, with the back of the hand against her hip. She wears a torque and bracelets. Her left arm is wrapped in a piece of drapery, which passes behind her back and is gathered in front between her legs, covering her right thigh. Her hair falls to her shoulders. Her head and the fingers of her left hand are missing; the legs from below the knees are not executed. The edges of the background plaque are intact on both sides of the figure. Three nail-holes, one to the right of the left hip, two to the left of the right hip.

To the left is a satyr wearing an exomis, fastened over his left shoulder and girdled round his waist. The satyr's right arm is raised in a gesture of surprise; his left is lowered, the forearm stretched forwards. Round the arms are bracelets. Missing: head, parts of fingers of right hand, most of left forearm, and lower portion of body from hips downwards. The edges of the background plaque are broken away, and the exact position of the figure, therefore, cannot be established. To the left of the right hip is a nail-hole.

This group seems to have been a mere variant of the group I: 1; it is possible, however, that it meant to show the final union of Dionysus and Ariadne.

In the present arrangement the group has a height of 95 cm., and a width of 76 cm.

I:4 (Pl. 98: 356) — Figure of a nude winged genius moving forwards as if dancing, carrying a flaming torch in his lowered right hand, and raising his left arm straight upwards. The figure probably represents Hymenaeus. Missing: head, left arm, most of right hand, right wing and parts of left, most of right foot, heel and parts of toes of left. Two nail-holes, one in the left wing, another below the left shank. The edges of the background plaque are almost intact on either side. Above, behind the figure's neck, is another piece of the original edge, which slopes downwards from right to left. This piece probably marks the upper edge of the pediment, thus showing that the figure had its place in the left half, and that the pediment sloped at an angle of about 25°.

Height as preserved 63 cm.

I:5 (Pl. 100: 358) — Figure of a bearded silen, with a thick paunch and short, plump legs. He is running or jumping forwards with striding legs, carrying a large amphora in his left arm and stretching out his right sideways. A large mantle is tied round his waist and left shoulder, fluttering on either side of him; round his arms are bracelets. His head, neck, and part of his breast are missing, but there are traces of his bushy beard. The fingers of his right hand and the genitalia are partly broken away, and the amphora is also damaged. The right leg is cut off above the knee; the left foot is not executed. In the mantle on either side of the figure is a nail-hole.

Height as preserved 43 cm., width 51 cm.

SERIES II.

Frieze showing plundering Gauls put to flight by deities and Greek warriors.

II: 1 (Pl. 101: 360) — A Gaul on his war-chariot, in rapid flight towards the left. He is an elderly man, probably a chief, with moustache and long hair, which rises like an *oncus* above his forehead and hangs down in thick wavy tresses reaching to below his shoulders. He wears a necklace and an *exomis* girt round his waist; on the background are traces of a mantle. He faces the front, leaning to the left with legs apart, driving with outstretched right arm and looking back at his pursuers; on his left arm he may have carried a shield. The figure is equal in size to the other figures of the frieze, which necessitated the shortening of his legs to make room for the chariot. The chariot is square, and the front and side boards have curved edges with thick carved borders. The horses, two in number, are disproportionally small compared with the driver. They are coupled with a yoke; the harness consists of a bridle adorned with discs, a collar, and a girth. They are galloping at full speed, running down a Gallic warrior, who lies on the ground stretched towards the left, nude with long hair and torque, resting on his right knee and elbow, and partly covered by his oblong shield.

Missing: right forearm, part of hair and necklace, and entire left arm of chief; wheel and pieces of side boards of chariot; ears and left fore-hoof of inner horse; ears, part of back, and tail of outer horse, except for the end of the latter, which is attached to the chief; most of the yoke; head of recumbent Gaul; his right forearm, also missing, was apparently attached to the next plaque to the left; his left foot merges into the back-ground plaque.

The chariot and the horses are attached to two separate plaques, the joint being just behind the horses' hind legs. The edges of this joint are intact and so are those to the right of, and below, the chariot, to the left of the head and right foreleg of the inner horse, and to the left of the recumbent warrior's upper right arm. A short section of the upper horizontal edge is left above the horses' heads. Six nail-holes are preserved, one below the left shoulder of the recumbent Gaul, one through the chief's right hip, another between his legs, two in the plaque to the right and left of him, one below the right foreleg of the inner horse.

Length of group as preserved 67 cm., total height 45 cm., height from bottom to upper edge of plaque 37 cm.

II: 2—3 (Pl. 101: 361) — Two figures joining each other. The figure to the left is seen almost from the back, in the act of shooting an arrow towards the left. The sex of the figure is not clearly indicated, but the suggestion of a hair-knot at the back betokens a female; probably we have here a representation of Artemis. She wears high boots with leaf-shaped flaps, and a short chiton girdled round her waist with a piece of drapery, the ends of which flutter on either side and between her legs. Missing: head, left arm with bow, and most of left foot. Six nail-holes, two on either side of the figure, two other between the legs.

The figure to the right is a Gaul, who is fleeing rapidly towards the left, looking back over his shoulder with an expression of fear mixed with shrewdness and avidity. He carries a big amphora in his right arm; his left is bent and stretched backwards. He has a small chin-beard and moustache; the hair is in thick, tangled tufts, one of which stands up like a feather above his forehead. He wears a short jacket of shaggy skin, girdled round his waist, with a slit in front and thick roll-borders at the nether hem and at the shoulders. At his back hangs a thick chlamys fastened round his neck with a disc-shaped brooch. His feet are bare; between them was a large *patera*, now lost, save for a minute piece of the edge. Missing: left forearm, left foot, and handles of amphora. Four nail-holes, one in the chlamys to the right, another in the plaque above the right ankle, one in the plaque at the figure's right hand, one in the plaque to the left of the left ankle. The edges of the background plaques are almost intact on either side of each figure.

Length of group 49 cm.

II: 4—5 (Pl. 101: 362) — Group of two Gallic warriors running towards the left. The one to the left is an elderly man with a bald crown, shaggy hair and moustache, but no beard. He is cowering in flight, looking backwards with an expression of fear. He wears a chlamys fastened round his neck with a disc-brooch, and has a rope round his waist. His left arm is covered by his oblong shield; his right carried a weapon, now lost. His feet are bare; between them is a large *patera umbilicata*. Missing: left foot and penis. Five-nail-holes, two in the plaque to the left of the figure, one in the chlamys to the right, one in the *patera* between the legs, and the fifth in the plaque above the right heel. The edges of the plaque are intact on either side.

The other figure is a beardless young man, nude, with a necklace and girdle. He is almost facing, striding towards the left and looking back with a fearful, though fierce mien. His right arm is lifted and stretched forwards; the hand grasped a weapon, now lost. To his left arm Brizio added a shield, probably correctly. Between the legs is an amphora turned upside down. The right forearm is attached to the plaque of the preceding figure. Missing: penis, and one handle of amphora; the left leg from below the knee was attached to the adjoining plaque on the right. The edges of the plaque are intact only to the left. Two nail-holes, one between the legs, another to the right of the left thigh.

Length of group 54 cm.

II: 6 (Pl. 101: 363) Female figure in rapid motion towards the right. She wears a long chiton girdled below her breasts, with an apoxygma reaching to her knees; a mantle thrown over her left arm flutters in the background. Her right arm, adorned with a bracelet, was raised upwards; her left, bent at the elbow, is carried in front of the breast. To this figure Brizio joined a female head with part of a right arm swinging a torch, and called the figure Latona, comparing it to the torch-carrying figure of this goddess on the Pergamene altar frieze. This combination, however, seems hardly justified, as the forearm attached to the head cannot be brought into a correct relation to the remaining piece of the figure's raised right arm. Missing: right arm, part of left shoulder, left hand and wrist. The edge of the plaque is intact to the right of the figure. Five nail-holes,

two in the chiton between the legs, two in the drapery below the left arm, one below the right arm.

Width 25 cm.

II: 7 (Pl. 101: 363) — Wounded Gaul sinking to the ground. The young Gaul, nude with girdle and necklace, was apparently fleeing towards the right when struck by a lance or arrow. He is sinking to the ground with wide-spread, bent legs, his right knee not yet touching the ground. His left arm is thrown up; the hand, now missing, was carried to his head. His right arm is drawn back; the hand, also missing, was probably put to the wound in his right side, which is indicated by a hole. A large *patera umbilicata*, which the Gaul carried in his flight, lies on the ground between his legs. Missing: head, both forearms and hands, part of girdle, and right foot from above ankle. The edges of the plaques are partly intact on either side of the figure. Four nail-holes, two in the plaque to the left, one in the *patera*, one in the plaque between the legs.

Width 25 cm.

II: 8 (Pl. 101: 364) — Gaul in flight towards the right, looking back, and raising his right arm in an averting gesture, with spread fingers. He has a long moustache, but no beard; his hair falls to the shoulders in long, coarse strands, and above the forehead is an erect tuft. He wears a chlamys over his left shoulder and has a torque round his neck. Missing: left arm, fingers of right hand, torque; the right foot and the left leg from the middle of the thigh were attached to another plaque. The edges of the plaque are intact on either side, and at the points where the legs are cut off. Two nail-holes, one between the legs, another below the left shoulder. Width 24 cm.

The fragment with an amphora (handles broken) placed below the stump of the left leg, if really belonging to this figure, must be moved further towards the left so as not to interfere with the figure's left foot.

II: 9 (Pl. 101: 365) — Gaul making a stand against his enemy. The Gaul, overtaken in flight by a pursuer, turns towards the right and raised his right hand to thrust at his enemy, covering himself with his oblong shield, and putting his bent right knee against the raising ground to the left. He has a moustache and long hair with the usual tuft above the forehead, and wears a girdle and a chlamys fastened round his neck. Missing: right half of moustache, penis, weapon, lower part of shield, and piece of its rim above; the left leg from above the knee was attached to another plaque. The edges of the plaque are partly preserved to the right and below the figure. Four nail-holes, three round the right foot, one to the right of the left hip.

Width 30 cm.

II: 10 (Pl. 101: 365) — Fragmentary group representing a Gaul carrying away a wounded comrade. The carrying figure rests on his left leg, and holds his comrade with his right arm, supporting him with his lifted right thigh. The wounded warrior is a young man, nude, with long hair. His left arm probably rested on the other's shoulder, or was thrown round his neck. His head droops towards his right shoulder; in the left cheek is a hole indicating a wound inflicted by a lance or arrow. His right arm and his left leg

hang limply down, while his right shank is drawn up as in agony. To the right of the figures are traces of drapery. Missing: body of carrying figure from navel upwards, right foot, and left leg from middle of shin downwards; of wounded figure: left arm from below shoulder, parts of midriff-region, of abdomen, and genitalia, left leg from above knee; the right forearm was attached to another plaque. The edges of the plaque are intact only on a small section below the right upper arm and to the right of the carrying figure. Three nail-holes, two between the legs of the carrying figure, one to the left of the wounded figure's right hip.

Width 33 cm.

II: 11 (Pl. 101: 365) — A plaque showing a *patera umbilicata* and a reversed amphora adorned with a row of discs (one handle missing). To the right of the patera is a portion of a bare right foot. The edges of the plaque are intact to the left. The plaque can hardly belong to the preceding group. In the *patera* is a nail-hole.

II: 12 (Pl. 101: 365) — Youthful head leaning in three-quarters profile to the left. The hair is in curly locks covering the nape of the neck. The gaze is fixed upwards in the distance; the mouth is half-open. Brizio considered this head to belong to a figure of Apollo; its leaning position and vacant expression make it more probable, however, that it belonged to a wounded warrior, like the one carried away in the preceding group.

II: 13 (Pl. 101: 365) — Torso of a warrior in cuirass, turned to the left. The remaining stumps of the arms show that the right was stretched forwards, while the left was lowered; the warrior was probably moving towards the left to attack an enemy. Round the cuirass is a series of ridges, between which are discs.

To this torso belongs, according to Brizio's suggestion, a head of a youthful warrior wearing a helmet in the shape of a Phrygian cap.

II: 14 (Pl. 101: 365) — Fragment showing the right shin of a flying Gaul, to the right of which is a piece of drapery and a large *patera umbilicata*. The edge of the plaque is intact to the left.

II: 15 — Small fragments of arm and legs of lost figures; not exhibited.

It is not very easy from the preserved figures to make out the arrangement and order originally designed for them. It is not even certain, from the special conditions under which they were found, that they all were destined for the same temple. As for the pedimental figures, the presence of what seems to be two variants of the same motive, the finding of Ariadne, tends to the conclusion that we have to do with figures intended for two different pediments. If, however, Group I: 3 represented the final union between the god and his beloved, the groups could have been designed for the same pediment. In this case they were probably to take the place at either side of Group I: 2, which from its strictly symmetrical structure, and from the importance of its content, must have been intended as the centre of a tympanum. The place of the running silen is

uncertain; the isolated, torch-bearing youth (Hymenaeus), from the form of the background plaque above his shoulders, must have belonged to the left half of a tympanum.

As to the frieze, the comparatively few figures preserved do not allow a reliable reconstruction of the original arrangement. Brizio assumed that the entire frieze was divided in two parts, one half comprising figures moving from the right to the left, the other with figures turned in the opposite direction, the centre being occupied by neutral groups such as that of the Gaul carrying his wounded comrade. This arrangement, however, as pointed out by v. Bienkowski,¹ is rather tedious and can hardly be correct, especially as in ancient friezes the figures are generally arranged in groups of two or more figures opposed to each other. On the other hand, the arrangement suggested by v. Bienkowski, seems to be little more satisfactory. Brizio² grouped the goddess II: 6, the so-called Latona, together with the falling Gaul II: 7, assuming that the goddess was grasping the Gaul's hair with her left hand, while swinging the torch against him with her right, and compared this group with the central figures of an Etruscan ash urn.³ But apart from the fact that the head and the torch-swinging arm certainly do not belong to the body of the goddess, the two figures can hardly have formed a group, on account of the fact that the Gaul apparently is collapsing from a wound in the stomach inflicted by someone standing in front of him. The goddess may be connected more appropriately with the Gaul II: 8 who, fleeing towards the right, looks behind him, making an averting gesture with his arm. No more convincing is v. Bienkowski's suggestion that the fighting Gaul II: 9 was opposed to the archeress II: 2 (Artemis), which is based merely upon a certain similarity in attitude between these figures and a group on a Calenan relief vase, showing Artemis, bowless, attacking a plundering Gaul who carries a vase in his left hand.⁴ More probably the Gaul was defending himself not against a bow-shooting divinity, but against a figure such as the cuirassed Greek warrior II: 13, who was evidently charging towards the left.

As regards style both series of figures, the pedimental groups as well as the frieze, present themselves as contemporaneous works of the same school, possibly of the same artist. The style is, as a whole, the realistic one cherished by Hellenistic art, with a tendency to the piquant or pathetic. The modelling betrays a good knowledge of anatomy, and a sure hand working the clay with rash and summary touches of the tool, through which in several cases a certain impressionistic and picturesque effect is obtained. The nudes of the pedimental groups are rendered perfectly and are carefully finished. The bodies and limbs of the Gauls, on the other hand, show a characteristic awkwardness, which is no doubt deliberate; their features express an overpowering terror, sometimes combined with an expression of guile and avarice (No. II: 3), sometimes with a stubborn defiance (No. II: 7). The pupils of the eyes are in all cases marked by borings.

The conception of the motives represented by the two series of figures is not throughout original. The sleeping Ariadne of Group I: 1 is represented in an attitude which, in Greek art, was apparently something of a standard for representations of the abandoned heroine:

¹ v. Bienkowski, *o. c.*, pp. 102 f.

² Brizio, *NS*, 1903, p. 181.

³ Brunn-Körte, *RUE*, III, pl. CXIII, 2; v. Bienkowski, *o. c.*, p. 105, fig. 113.

⁴ v. Bienkowski, *o. c.*, p. 90, figs. 103—104.

she is lying on her back, one arm drawn up behind her head, and one leg bent under the other. The finest specimen of this type of Ariadne is the famous statue in the Vatican,¹ dating probably from the late III or early II century B. C. This statue, which shows the sleeping young woman wrapped in a himation and a chiton that leaves her left breast and a strip of her body uncovered, appears in various replicas.² A relief in the same museum³ shows the sleeping Ariadne, apparently the same type as the statue, though rendered in reverse, as if reflected in a mirror; to the right of her is Theseus in the act of climbing the landing-plank of his ship, to the left a satyr, the forerunner of Dionysus; above is a nymph seated on a rock. Further, the Vatican statue appears on a coin from Perinthus⁴ showing Dionysus and his followers — Silenus, Pan and a satyr — standing at her side; to the right is a figure generally called a satyr, which, however, on account of its similarity with Theseus on the relief, may perhaps be that of the fleeing hero. These reproductions of the Vatican statue make it highly probable that it originally formed part of a large group representing the heroine abandoned by Theseus and found by Dionysus. The suggested conception of the motive may, however, be traced still further back, on the base of a late V-century Attic red-figured sherd⁵ showing the head of Ariadne sleeping in the well-known pose, and to the right of her Theseus in a position similar to that shown on the above-mentioned monuments. The conception may ultimately derive from a famous work of art, perhaps, as suggested by v. Salis, from a wall-painting existing in the temple of Dionysus at Athens, on which were to be seen (Paus., I, 20, 2) Ἀριάδνη καθεύδουσα καὶ Θησεὺς ἀναγόμενος καὶ Διόνυσος ἦκων ἐς τῆς Ἀριάδνης τὴν ἀρπαγὴν.

In Hellenistic times we find the motive somewhat altered to suit a more sensual taste. On Pompeian wall-paintings the sleeping heroine is represented as naked to the hips⁶; a still more piquant effect is obtained through the adding of a cupid, or satyr, in the act of lifting the drapery from the youthful female body to reveal its beauty to Dionysus.⁷ In this altered form the motive is represented in our terracotta group. A variant of the same is presented by Group I: 3, showing the back of Ariadne exposed in the same manner. This variant, too, occurs on Pompeian wall-paintings⁸; on one of these,⁹ more-

¹ BrBr 167; Amelung, *Die Sculpturen des Vatikanischen Museums*, II No. 414, pp. 636 ff., pl. 57.

² The monuments referring to the myth of Ariadne — statues, sarcophagi, gems, and coins — are collected by O. Jahn, *Arch. Beiträge* (1847), pp. 289 ff.; Müller-Wieseler, *DAK*, II, pls. XXXV f., figs. 417—431; Stark, *BSGW*, 12, 1860, pp. 24 ff.

³ Amelung, *o. c.*, II, No. 416, pp. 649 ff., pls. 53, 61; Gusman, *La villa impériale de Tibur*, pl. IV; v. Salis, *JdI*, 25, 1910, p. 141, fig. 6; Bulle, *Der schöne Mensch*, p. 589, fig. 184.

⁴ Jacobs, *Denkschriften d. Akad. d. Wiss. zu München*, V, pp. 3 ff., pl. I (= *Vermischte Schriften*, IV, p. 407); Müller-Wieseler, *DAK*, II, pl. XXXV, 417; Baumeister, *DKA*, I, p. 126, fig. 131; Imhoof-Blumer, *Num. Zeitschr.* 1884, pp. 235 f., pl. IV, 5; *id.*, *Journal intern. d'arch. numism.*, 11, 1908, p. 148, pl. IX, 18.

⁵ v. Salis, *JdI*, 25, 1910, p. 138, fig. 5. Cf. also a South Italian stamnos in Boston, reproduced by Hauser in the text to Furtwängler-Reichhold, *GV*, Ser. III, pl. 138, pp. 104 ff., and the still earlier conception of the motive shown by an Attic red-figured cylix, in *MICA*, 11, 1880, pl. xx.

⁶ This was apparently the case on the Neapolitan picture described by Philostratos, *Im.* I, 15. Cf. a wall-painting in the *Casa del Poeta tragico* in Pompeii: Hermann, *DMA*, pl. 16, text p. 25.

⁷ Reinach, *RP*, p. 113, 1 and 2.

⁸ In *Casa del Citarista*: *DMA*, pl. 114, text pp. 156 f.; Curtius, *Die Wandmalerei Pompejis*, p. 307, fig. 176. In *Casa dei Vetti*: Herman, *DMA*, pl. 40, text pp. 51 f; Curtius, *o. c.*, p. 311, fig. 178. From *Strada d'Olconio*: Curtius, *o. c.*, p. 313, fig. 179.

⁹ The one from *Strada d'Olconio*; Curtius as above.

over, the satyr lifting the drapery from Ariadne's body recalls vividly, in attitude and gesture, the satyrs busying themselves about the sleeping heroine in our terracotta groups. This resemblance unquestionably points to a common prototype for both kinds of monuments. The two torch-carrying figures, too, seem to be influenced from earlier Bacchic representations, in which similar figures occur frequently.¹ The attitude of the two maenads, finally, and the arrangement of their drapery, return on several representations of nymphs, Afrodite, etc.²

The motive of the frieze — plundering Gauls routed and slain by deities and Greek warriors — must refer to the famous defeat of the Celts at Delphi in 279 B. C. Of this event there are two different accounts. Several authors state that the sanctuary was taken and sacked by the barbarians.³ Others relate that the Gauls were defeated before plundering the sanctuary, during a terrible earthquake and a thunderstorm, and through the intervention of heroes, or even of Apollo himself who, having promised to protect his sanctuary, appeared with Artemis and Athena to succour the fighting Greeks.⁴ That this latter version was current soon after the event, is shown by the fact that the Aetolians erected statues of the mentioned divinities and their own leaders at Delphi,⁵ and by a decree from Cos written in the year after the event mentioning the epiphany of the avenging god.⁶

Whichever of the two versions is correct, the artists, with true sense of the dramatic effect, took them both up and combined them, letting the supernatural revenge befall the impious marauders during the pillage of the sanctuary. Certainly, no Greek work of art is preserved that shows a similar scene; only on Italic handicraft products, such as Calenan relief vases and Etruscan ash-urns, and in a more artistic execution and greater fullness, on the Civita Alba frieze, do we find a representation of the event according to this conception.⁷ For all these representations, however, we must assume influences, more or less direct, and more or less strong, from Greek works of art, though in every case the exact prototypes are hardly traceable. v. Bieńkowski assumed that the models were supplied by works of the second Pergamene school.⁸ Certainly, the type of Gaul represented on the frieze (and also on the two other kinds of monuments) is, broadly, that created by the Pergamene artists: the barbarian with the coarse features,

¹ Cf. to the so-called Hymenaeus a torch-carrying satyr on a glass cameo reproduced in Müller-Wieseler, *DAK*, pl. XXXVI, 431; further the dancing satyr from Pompei and a marble statuette in Berlin dated by Furtwängler (*Kl. Schr.* I, pp. 196 f., pl. 5) to the first century B. C.

² Cf., e. g., Reinach, *RS*, II, pp. 334 ff.

³ Strabo, IV, 188; Diodor V, 32, 5; Dio Cass., fragm. 90, ed. Boissevain; Appian, *Illyr.*, p. 349, ed. Teubner; Livy, XXXVIII, 48; XL, 58; Julius Paris, *Epitome*, I, 1, 9, ed. Halm.

⁴ Paus., X, 23; Pomp. Trogus in Justin., XXIV, 8; XXXII, 3. Cf. Diodor., XXII, 9, and Exc. Vatican. pp. 46–47; Polyæn., VII, 35, 2; Callimachus, in *Del.* 171 ff.; Plautus, *Aulularia*, vv. 391 ff.

⁵ Paus., X, 15, 2; cf. Dittenberg, *Syll.*³, 397.

⁶ Dittenberg, *Syll.*³, 398.

⁷ The various representations of this kind are collected by v. Bieńkowski, *o. c.*, pp. 86 ff., who discusses their relations with one another and their possible dependence from Pergamene prototypes. Whereas the representations of the relief vases and those of the ash-urns show an unquestionable affinity, the frieze seems to be independent of the prototypes used for these two classes of works.

⁸ This, however, is denied by Körte, *GGA*, 1913, p. 256; *RUE*, III, p. 175.

the tangled, roughly cut hair, and the heavy, nude body girdled with a rope and protected only by a shield of characteristic shape.¹ A certain stylistic similarity between our frieze and the great Pergamene gigantomachy has also been pointed out.² This similarity, however, must be confined to the figures of the avenging deities of our frieze, which, in dress and attitudes, are highly suggestive of certain divinities on the great altar frieze.³

The peculiar type of cuirass worn by the warrior II: 13 returns on an architectural terracotta plaque from Chiusi (No. II: 1), and on several Etruscan ash-urns, especially on those showing combats between Greeks and Gauls.⁴ The »Phrygian» helmet, which seems to be of Thracian origin,⁵ is frequently reproduced on Etruscan ash-urn reliefs, often in connection with the above-mentioned type of cuirass.

But in spite of the influences and borrowings pointed to above, the predominant impression of our terracottas is that of original works. The figures both of the pediment and of the frieze are, in general, rendered with an impressionistic verve that has nothing to do with scrupulous copying. The originality of the work is especially obvious in the rendering of the Gauls. The clumsy bodies of these barbarians, their long, untended hair, and coarse, though expressive lineaments, their large genitals, their characteristic garment, such as the rough skin-jacket of the figure No. II: 3, these and other features are all manifestations of a realism which no doubt originates from the artist's autopsy and is far from the more idealized types of Celt, created by the Pergamene school.⁶

As to the date of our terracottas, the stylistic relations of the frieze with the Pergamene gigantomachy point to a date not earlier than about 186 B. C. This date tallies very well with the external conditions. In 197—191 B. C. the Insubres and the Boii were finally subdued by the Romans, after their temporary independence during the Hannibalic wars. The frieze was no doubt meant to remind one of this remarkable event, under guise of the famous Celtic catastrophe at Delphi. Its date — which is also that of the pedimental groups — may therefore be put at about 180 B. C.

¹ Cf. S. Reinach, *Les Gaulois dans l'art antique*, in *RA*, 3 ser., 12, 1888, pp. 273—284; *ibid.*, 13, 1889, pp. 11—22, 187—203, 317—352; v. Bieńkowski, *o. c.*

² The frieze has also been compared with a Roman frieze representing a gigantomachy, fragments of which have been brought together by Amelung (*RM*, 20, 1905, pp. 121 ff., pl. V; *Sculpt. Vat. Mus.*, II, No. 38, p. 94, pl. 10). The figures of this frieze, however, seem to be derived from various prototypes. Cf. v. Salis, *Der Altar von Pergamon*, pp. 79 ff.

³ The goddess moving towards the right (II: 6) on our frieze reminds one of such figures as the so-called Adrasteia or even of that of Athena on the

altar frieze (*Altertümer von Pergamon*, III: 2, pls. II and XII). The archeress II: 2 is similar to the figure of Artemis on the great frieze (*ibid.*, pl. VIII); the mantle tied round the waist, with fluttering ends, is a characteristic feature of both figures which, moreover, is frequently met with on the altar frieze.

⁴ Brunn-Körte, *RUE*, III, pls. CXV—CXXII, pp. 150—176; v. Bieńkowski, *o. c.*, pp. 110—138, figs. 118—143.

⁵ Schröder, *Thrakische Helme*, *JdI*, 27, 1912, pp. 317 ff.

⁶ Cf. v. Salis, *Der Altar von Pergamon*, p. 74.

FIESOLE.

THE TEMPLE IN THE ZONA ARCHEOLOGICA.

Galli, Fiesole, gli scavi, il Museo Civico, Guida per visitare i monumenti ed il museo nella zona archeologica comunale (Milano, no date); id., NS, 1925, pp. 28 f.; Minto, NS, 1930, pp. 496 ff.; Lake, TT, pp. 118 ff.

The *Zona Archeologica* of Fiesole lies between the two summits of the hill on which the town is founded, and includes theatre and baths, and an interesting temple. The temple, which was discovered already in 1792, has been excavated in several stages (in 1899—1900, 1910—12, and 1923—24), and the results have not been sufficiently published. The two plans given by Galli¹ do not agree with each other in details, nor with the schematical reconstruction given by Miss Lake. The principal features of the ground plan, however, can be made out with some certainty from the existing foundation walls. The temple lies on the slope of the western summit, facing slightly south of east. It is built on a terrace supported, just in front of it, by a strong retaining wall. The level of the terrace is reached by a broad flight of steps opposite the temple. Remains of column bases indicate the presence of a portico along the terrace front. The back wall of the temple is 17.50 m. long. From it start the two side walls and two inner, longitudinal walls, which divide the inner part in a wider central portion and two narrower side spaces. From the presence of these walls Galli assumed that the temple had three cellae and was the Capitolium of Faesulae.² Since, however, the ends of the inner walls are joined by a cross wall, while there are no such cross walls between them and the side walls, there was probably only one cella with open side spaces (*alae*). In front of the cella walls are two irregular, isolated pieces of foundation, which probably supported columns. The pronaos was apparently tetrastyle, but its relation to the portico in front of it is not quite clear. Galli apparently assumed that the pronaos merged, as it were, into the porticus, so that its front row of columns formed part of the colonnade of the latter.³ Miss Lake, however, has pointed out the fact that, since the column foundations by their upper surface give the lowest possible level of the temple floor, we must assume the presence of a podium of some height, which, if extending as far as to the terrace front, would have risen immediately at the head of the flight of steps leading to the portico.

¹ Galli, *Guida*, figs. 3, 10.

³ Galli, *Guida*, pp. 23 f.

² Galli, *Guida*, pp. 31 f.

These steps would then have led to the blank face of the podium, and there would have been no way to reach the inside of the temple. We must therefore assume that the temple reached only to the back of the portico.

Galli¹ and Ducati² assign the present temple walls to the latest period of the republic, and consider them as a restoration — according to Ducati, due to the Sullan colonists established at Faesulae — of an earlier temple, to which the terracotta decorations found in the excavations would have belonged. Miss Lake, however, from a comparison of the temple walls on the one hand with those of the Roman theatre, on the other with the Etruscan city wall, assigns the present temple construction to an earlier period, indicated by the terracottas, and suggests the possibility of a still earlier phase. Further excavation might supply evidence for a certain reconstruction of the building and establish the date of its phases.

Anyhow, the discovery of some fragments of architectural terracottas datable in the II—I centuries B. C. attests that there was a temple already at that time. These terracottas are now in the Museum Faesulanum and consist of the following pieces: —

1 (Pl. 102: 368) — Fragmentary figure of a warrior. The warrior wears a short chiton with short sleeves, and above this a cuirass of Hellenistic type, with a double row of fringed tabs below the waist and movable shoulder-pieces fastened with two cords crossing on the breast. His head, most of the right arm, and most of the legs are missing, but in spite of this, the attitude of the figure is clear. He was apparently fighting, standing with parted legs, and raising his right arm with the weapon. His head was turned sharply towards the left shoulder, as is shown by the fold on the remaining part of the neck. His left arm, which carries a large round shield, is lowered. The figure is skilfully modelled, and details, such as the fringes of the tabs and shoulder-pieces, and the cordoned edges of the cuirass and shield, are indicated by notches. Behind the shield is a fragment of a plaque, whose upper edge slopes towards the right. This shows that the figure decorated a pediment and had its place in its right half. The clay is fine, light yellowish-grey, with some small particles of mica. No traces of colouring remain.

Height as preserved 20 cm. No. 405.

Galli, Guida, p. 135, fig. 126.

2 — Small fragment of a background plaque, with a small torus below, above which is a fragment of a human left leg in relief, bent at the knee, with traces of a chiton. The plaque is pierced by a nail-hole. The clay is similar to that of the previous figure.

Galli, NS, 1925, p. 34.

3 — Head of a bearded warrior in Corinthian helmet, below which bushy locks of hair are visible. The right side is unfinished, which shows that the head was to be seen in three-quarter profile to the left. Reddish, finely levigated clay; no traces of colouring. Height 10 cm.

Galli, NS, 1925, p. 34, fig. 6.

¹ Galli, *Guida*, pp. 20 ff.

² Ducati, *ASPR*, Ser. IV, vol. XIII, 1923, p. 82.

4 — Antefixes showing small human heads crowned by pointed caps and surrounded by acanthus leaves. The specimens belong to two different series, somewhat differing in size. The clay is brick-red and mixed with grains of pozzolana. No traces of colouring remain. Height of head of smaller variant, including cap, 19 cm.

Galli, Guida, p. 135, fig. 125; id., NS, 1925, p. 34, figs. 4—5.

5 — Small, framed squares, with a four-pointed star set diagonally; from an open-work cresting.

6 — Fragment of a revetment plaque with two addorsed palmettes and two S-spirals, set cross-wise and diagonally.

In addition to these fragments, ascribable to the temple in the *Zona Archeologica*, the following two fragments may be mentioned: —

7 — A fragment of a plaque similar to the last-mentioned one, found in a well on the hill-top west of the town, which was the site of the *arx* of Faesulae.

Galli, MAL, 20, 1911, c. 895, fig. 21.

8 — Fragment of a plaque decorated with palmettes and spirals, of a red, coarse clay; found near the present cemetery.

BOLOGNA.

1 (Pl. 102: 366) — The only remains of an Etrusco-Italic temple that have come to light at Bologna are a few fragments of terracotta antefixes representing the so-called Persian Artemis. The fragments were found in 1912 beneath the cortile of the present *Grand Hotel Maestoso*, in the corner of the *Via Indipendenza* and the *Via Manzoni*, and are now in the Museo Civico. They belong to different specimens of the same type of antefix, but show only the middle portion of these; the goddess's head and those of the flanking feline animals are missing, and so are the lower parts of the antefixes. In spite of this, the original appearance of the representation can be made out with sufficient clearness. The goddess was standing in front view, clad in a long chiton with apoptygma, and a girdle below the breasts. She had two wings rising from her shoulders, but of these only minute traces are left. Her hips are covered by two large acanthus leaves growing downwards from the girdle and slightly curved outwards. These leaves support two rampant pantheresses with swelling musculature and full udders, whose outer fore-paws rest on the goddess's breast while the inner are held high by her hands. Of the colouring only a few traces are left. The chiton was red, the leaves blue, the pantheresses yellow with dark reddish-brown dots and red udders. The colours were applied on a white slip, apparently after firing. The clay is fine and well purified, of a light yellowish-grey or reddish-grey hue. The width of the antefixes was about 34 cm.

It is a noteworthy fact that the prototypes of these Bologna antefixes are obviously the archaic and archaistic representations of the Persian Artemis, showing the goddess with two pairs of wings, of which the lower ones, springing from her hips, support the flanking animals.

In spite of this, however, the Bologna antefixes are to be ascribed to a late date. This is shown by stylistic peculiarities, such as the »baroque» modelling of the pantheresses' musculature and the introduction of the two acanthus leaves, which are to be regarded as survivals of the original wings; it is also shown by the quality of the clay and the colouring. Most probably the antefixes belonged to a temple built after the foundation of Roman Bononia in 189 B. C.

Bologna, Museo Civico: Negrioli, NS, 1913, pp. 199 ff., figs. 2—4; Van Buren, REA, 24, 1922, p. 95; Ducati, SAE, p. 387; id., Storia di Bologna, I, pp. 391 f., fig. 157.

MARZABOTTO.

Gozzadini, Di un'antica necropoli a Marzabotto nel Bolognese (1865); id., Di ulteriori scoperte nell'antica necropoli a Marzabotto nel Bolognese (1870); Brizio, Guida alle antichità della Villa e del Museo Etrusco di Marzabotto (1886); id., NA, 16 gennaio 1887; id., MAL, 1, 1889, cc. 249 ff.; Grenier, Bologne villanovienne et étrusque, Bibliothèque des Écoles Française, 106, 1912, pp. 31 f., pp. 98 ff.; Ducati, ASPR, 4. ser., 13, 1923, pp. 69 ff.; id., StE, 2, 1928, pp. 773 ff.; Lake, TT, pp. 114 ff.

The ruins brought to light on the hill of *Misanello*, which formed the acropolis of the Etruscan city discovered on the *Pian di Misano* near Marzabotto, consist of the remains of five square constructions, all facing south, except for the westernmost of them, which faced south-east.¹ Three of these constructions, marked *a*, *c*, and *e*, undoubtedly are the foundations of temples, while the two others, marked *b*, and *d*, from their shape and comparatively small dimensions must be considered as altars. These altars are well preserved, while of the temple substructions considerable parts are missing, owing to the sliding of the hill side.

Of the temple foundation *a* only the north-west corner is preserved, built of rectangular tufa blocks.

The foundation *c* consists of a network of walls forming several rectangular chambers, and constructed of large irregular stones put loosely together, and reinforced at the corners with still larger blocks. The north side of this substruction is preserved for a length of 17.25 m., the west side for 21.40 m.² The rear half of this network of walls, which were probably planned in relation to the superstructure, presents the appearance of one large chamber in the middle,³ with a narrow corridor behind it, and two smaller side chambers, the west one complete,⁴ the east one to be reconstructed, each divided in two halves by a cross wall in the middle. The front half of the temple is mostly destroyed.

On the basis of these walls Degering,⁵ Durm,⁶ and Grenier⁷ reconstructed a temple with three cellae and a deep pronaos with two rows of four columns, in close accordance

¹ See the plan in Brizio, MAL, I, pl. I; Ducati, ASPR, 1923, opposite p. 69.

² These are the measurements given in Brizio's report of the excavations in MAL, I, c. 259 and repeated by later writers on the matter. Miss Lake, however, bases her reconstruction of the temple plan on measurements taken by herself, which for the mentioned walls are respectively 15.20 and 17.95 m. The difference is sensationally large.

³ According to Grenier, *o. c.*, p. 105, and Ducati, ASPR, 1923, p. 71, the width of this central cham-

ber is 7 m. or, adding the half thickness of the walls on either side, 7.60 m.; according to Miss Lake, the corresponding measurements are 6.30 and 7.10 m.

⁴ The width of this side chamber, with its walls, is given by Grenier and Ducati, *ll. cc.*, as 5.70 m. Miss Lake gives an *inner* width of 4 m.

⁵ Degering, *ET*, pp. 158—160, fig. 13.

⁶ Durm, *BER*, p. 107, fig. 117.

⁷ Grenier, *o. c.*, pp. 104 ff., fig. 17.

with the Vitruvian scheme. The reconstructions proposed by Durm and Grenier, however, do not explain the presence of the cross walls in the side chambers. Degering's assumption, on the other hand, that the rear halves of these chambers were covered by so-called *alae* opening into the central cella, while the side cellae covered only the front halves, is a solution made to suit his conception of the Vitruvian *alae*, but supported by no parallel from other temples,¹ and made highly improbable already by the presence of the corridor behind the central cella.

Another solution was proposed by Delbrück,² according to which there was only one cella, whose back wall was extended to the corners of the podium, while columns were placed along its sides and in the pronaos, at the points where the foundation walls meet or cross each other. This reconstruction seems to be more plausible, since in this case, as Miss Lake puts it,³ »the same function was filled by all the cross walls, namely to supply an additional buttress to the very loose construction at points where extra weight would come». On account of the unequal side intercolumniations resulting from this solution, Miss Lake, however, prefers to reconstruct, on the sides of the cella, two *alae* in the form of chambers open across the fronts, with antae at the points where the cross-walls referred to above meet the side walls.⁴

Of the third temple foundation (*e*) remain: a long stretch of the north wall, 18 m. long; a portion of the east wall, 8 m. long; and sections of two inner walls at right angles to the north wall. The walls are built of irregular blocks similar to those in temple *c*. The spaces between the three parallel walls, being respectively 9.60 and 7.20 m., suggest a temple with three cellae.⁵

The complex of sacred edifices on the *Misanello* is generally dated, on the basis of the archaic type of the altars and the nature of the construction, in the V century B. C.⁶

The columns and entablature of the temples were apparently of wood, since no fragments of these members were found, with exception of a round stone base for a wooden column shaft.⁷ In the local museum housed in the *Villa Aria* at Marzabotto, moreover, there is a great number of painted and unpainted tiles and antefixes, found partly on the acropolis, partly in the city excavated on the *Pian di Misano*. Unfortunately, however, the objects from the two sites have not been kept apart, and the indications of provenance given in the publications are far from satisfactory. With a few exceptions, therefore, it is impossible to tell which of these tiles and antefixes belong to the temples on the acropolis, or whether some of those found in the city may possibly have belonged to sacred edifices. Under such circumstances it seems preferable to list all these objects together, especially as some of them, for instance the rain-tiles and cover-tiles of ordinary type, may well have served for the covering of temples as well as private houses.

The terracottas are generally made of a red, coarse clay. The antefixes with female heads of archaic type (Nos. 2 and 3) are datable in the first half of the V century B. C.

¹ The triple-cella temple in Florence cannot be cited as a parallel; cf. Lake, *TT*, pp. 93 ff.

² Delbrück, *TFH*, p. 39.

³ Lake, *TT*, p. 117.

⁴ Lake, *TT*, p. 115, fig. 5.

⁵ Cf. the reconstructions, according to the Vitru-

vian scheme, made by Degering, *ET*, p. 160, fig. 14, and Ducati, *ASPR*, 1923, pp. 73 f.

⁶ Cf. Ducati, *ASPR*, 1923, pp. 79 f.; Lake, *TT*.

⁷ Brizio, *MAL*, I, c. 260, pl. VIII: 9; Durm, *BER*, p. 108, fig. 118.

To the same century may be ascribed some of the painted eaves-tiles with geometric patterns, while those with palmette-lotus designs seem to be later. The palmette antefixes (No. 5) are probably also of later date. None of the terracottas, however, are ascribable to the period after the middle of the IV century B. C., when the Etruscan city at Marzabotto was abandoned in consequence of the Gallic invasion.

It is remarkable that among the great masses of tiles and antefixes brought to light at Marzabotto, there is no single piece of decorated revetment plaques, simae, or acroteria of the types used in Etruria proper and in Latium. The temples on the acropolis at Marzabotto were poorly built and their decoration was apparently restricted to a minimum:

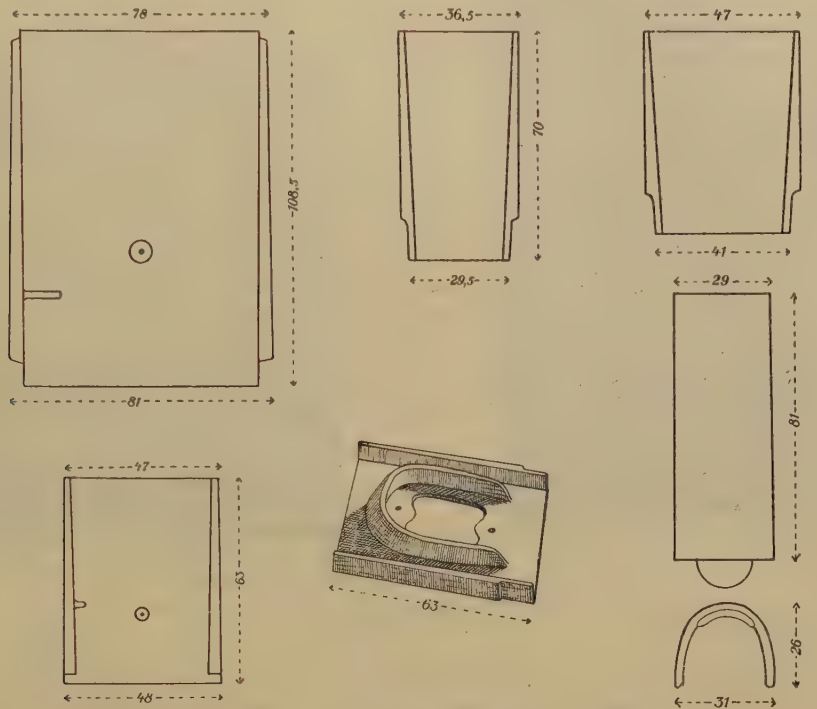


Fig. 32. Roofing tiles from Marzabotto.

painted borders along the eaves and along the gable rakes, and antefixes of simple forms. The contrast is great between the brilliantly decorated temples of Veii, Caere, Falerii, etc., and the humble sanctuaries of the transapennine colony at the Reno.

1 (Figs. 32, 33) — Roof-tiles. There are rain-tiles of three different types, the form and proportions of which may be gathered from Fig. 32.¹ The eaves-tiles are decorated with a painted border on the visible part of the underside; some of them have a maeander pattern, others a palmette-and-lotus chain, others an oblique chequer-pattern, all in red and black on a white ground (Fig. 33); on the front edges are chevrons in the same colours, or a simple wave-pattern in red. The eaves-tiles were fastened with

¹ The measurements are my own.

nails, as is seen from the fact that on the upper side of each tile is a round knob, in the centre of which is a nail-hole piercing the tile just behind the painted border. The final cover-tiles, with the antefixes, were held in place in the usual manner, by small ridges, or catches, projecting from the side-edges of the eaves-tiles and inserted into openings in the bottom edges of the cover-tiles. The ordinary rain-tiles have no such catches, nor any nail-holes.

A fragment of a rain-tile (Gozzadini, *Di un' antica necropoli*, pl. 10:5) presents the peculiarity of having a border of painted oblique chequers on one of the raised side-edges



Fig. 33. Painted eaves-tiles from Marzabotto.
(From Gozzadini, *Di un' antica necropoli a Marzabotto nel Bolognese*, pl. 10).

and on the underside along this edge. This shows that the tile had its place in the final row of rain-tiles above a gable, projecting like the eaves-tiles, and that there was no *sima* of ordinary type.

From the *Pian di Misano* come some specimens of skylight tiles (Fig. 32, lower row, middle), consisting of rain-tiles, 63 cm. long and 46 cm. wide, in the middle of which is an opening for letting in the daylight; the opening is surrounded on three sides by a horeshoe-shaped ridge which prevented rain-water from flowing into it.¹

The cover-tiles are semi-cylindrical; each of them has a semi-circular projection at one end, upon which the adjoining tile rested. Some of these tiles are 81 cm. long, the projection not included, and about 30 cm. wide; others are 51 cm. long and 16.5 cm. wide.

Gozzadini, *Di un' antica necropoli*, etc., pp. 27 f., pl. 4: 1—4, 6—10, pl. 10: 3—8; Brizio, Guida, pp. 25 ff., B, D—F, L; id., MAL, 1, cc. 298 ff., 386 f., pl. IX: 5, 6, 9, 12, 14; Durm, BER, p. 77, fig. 82, a—c; Fenger, TEL, p. 10, figs. 17—21.

¹ Similar tiles have been found at Pompeii; see Durm, BER, p. 333 f., fig. 364.

2 — Antefixes in the shape of a diademed female head with archaic features, surrounded by two tori starting from the crown and ending in spirals below, and by a large, strigilated shell. Two specimens of this type were found in the city.

Height 29.5 cm.

Gozzadini, *Di un'antica necropoli*, p. 29, pl. 4: 11; Brizio, Guida, p. 33; id., MAL, 1, pl. IX: 7.

3 — Archaic female head, from an antefix, with wavy hair, diadem, and disc-shaped ear-rings. From a *pozzo* in the city.

Brizio, MAL, 1, c. 336, pl. IX: 31.

4 — Silen's head, badly rubbed, from an antefix.

5 (Pl. 102: 367) — Fragments of cover-tiles with antefixes. The antefixes consist only of a semicircular plaque covering the end of the semicylindrical tile. The front is decorated with an erect palmette in relief, enclosed by a fillet ending in spirals below. There are three variants of these antefixes, differing in size and details. The smallest of them measures 19 cm. in width and 14 cm. in height; the palmette has five petals rising from a spool-shaped base. The middle variant is 25 cm. wide and 20 cm. high; the palmette is five-petalled, rising from a spool-shaped base, and in the corners of the spirals are smaller petals. The largest variant is 29 cm. wide and 21.5 cm. high; the palmette is seven-petalled and rises from a base in the shape of an oblique cross.

The palmette petals are alternately red and black, the base red, and the encircling fillet black, on a neutral ground.

Most of these antefixes were found on the acropolis.

Gozzadini, *Di un'antica necropoli*, pp. 28 f., pl. 4: 12—14, pl. 10: 2; Brizio, Guida, p. 25, C; id., MAL, 1, pl. IX: 11.

6 — Various pieces of terracotta casings for columns, found in the city.

Brizio, Guida, p. 32; id., MAL, 1, c. 324, pl. IX: 25, 28—30.

TODI.

Becatti, *Forma Italiae*, Regio VII, Umbria, vol. primum, *Tuder-Carsulae* (1938), cc. 26 f.

Excavations carried out in 1925 at the *Porta Catena* at Todi, for the purpose of laying down water-pipes, brought to light a refuse of architectural terracottas. The fragments are now in the Museo Comunale at Todi. Most of them consist of a refined, light reddish clay, and apparently belong to a late period (III—I centuries B. C.); only some fragments of painted eaves-tiles are probably of earlier date.

1 — Fragments of antefixes in the form of a female head with Phrygian cap, ear-pendants, and necklace with numerous pendants. Shell decorated with scrolls. Colouring: — Flesh, white; cap, red; background of shell, blue with black touches. Estimated height 35 cm.

Becatti, l. c., fig. 33.

2 — Fragments of revetment plaques with concave strigilation.

Becatti, l. c., fig. 34: 4.

3 — Fragments of revetment plaques decorated with addorsed palmettes and buds.

Becatti, l. c., fig. 34: 3.

4 — Fragments of open-work cresting formed by figures-of-eight, whirligigs, and arches, and crowned by palmettes.

Becatti, l. c., fig. 34: 1—2 (fig. 34: 2 erroneously stated to be an antefix).

5 — Fragments of eaves-tiles, decorated with two rows of addorsed and alternating palmettes and lotuses, painted in red and black on a cream ground. Very similar to specimens from Orvieto (Cf. *Belvedere*, No. II: 42, Pl. 69: 229). Thickness 5 cm.

Becatti, l. c., fig. 34: 9, 11 (erroneously considered as revetment plaques).

6 — Fragment of eaves-tiles, with palmettes and scrolls painted in cream on a dark ground.

Becatti, l. c., fig. 34: 10.

7 — Various fragments of figures in the round: a nude male torso, 14 cm. high, part of breast, part of arm.

Becatti, *l. c.*, fig. 34: 5—8, fig. 37.

8 — Fragment of revetment plaque with Lesbian cymation and floral pattern.

Becatti, *l. c.*, cc. 30 ff.

9 — Antefix with female head, diademed, loose hair, and ovulus below neck. Height 16 cm.

Becatti, *l. c.*, c. 31.

10 — Head of youth with taenia round hair, Lysippo-Scopadean influence. Height 10.5 cm.

Becatti, *l. c.*, c. 31, fig. 35.

11 — Fragment of revetment with dolphin in relief.

Becatti, *l. c.*, c. 31, fig. 33: 8.

CASCIA.

Bendinelli, NS, 1938, pp. 141—158; Evans, *The Cults of the Sabine Territory* (Papers and Monographs of the American Academy in Rome, XI, 1939), pp. 127—132.

Excavations undertaken in 1921—24 and in 1934 at the church of a hamlet called *Villa San Silvestro*, in the community of Cascia, Umbria, made it possible to ascertain that the church is built on the substructure of a pagan temple. The substructure consists of thick foundation walls constructed of rectangular blocks of a calcareous conglomerate; above these foundations is a podium with a very massive profile consisting of two thick convex mouldings crowned by an abacus.¹ The substructure forms a rectangle measuring 29.25×20.80 m.² On one of the short sides of the podium are the remains of a flight of steps, sunk into the podium between two parapets.³ This shows that the temple faced south-east. The church lies on the back half of the podium, its side walls being founded on two longitudinal foundation walls inside the podium. It is thus clear that it occupies the place of the temple cella. It could also be ascertained that the cella had an inner depth of 12.50 m., and an inner breadth of 8.20 m., and that its back wall continued beyond the side walls, making a re-entering angle at the corners of the podium, at a distance of 3.70 m. from the side walls of the cella (the measurement taken between the opposite faces of the respective walls). There were columns of travertine, with fluted shafts and bases of Attic type, as is shown by the discovery of three such bases, measuring 1.30 m. in diameter. There is no direct evidence, however, how the columns were disposed, nor could it be ascertained how far the walls on either side of the cella continued towards the temple front. Bendinelli prefers to reconstruct the temple with three cellae and two latitudinal rows of six columns in the pronaos.⁴ Miss Evans proposes four other solutions⁵: a) three cellae with two columns in the axis of the central cella (on account of its great width), and, in consequence of this, two doors leading into this cella, and two rows of five columns in the pronaos; b) one cella with alae and side colonnades, two columns in the cella, two doors, and two rows of five columns

¹ See Bendinelli, *l. c.*, figs. 3—6.

² Bendinelli, *l. c.*, pl. VI.

³ Bendinelli, *l. c.*, figs. 7—9.

⁴ Bendinelli considers the temple as a Capitolium or as dedicated to Ceres, Liber, and Libera, the latter on account of the occurrence of poppy-heads

on some of the fictile revetment plaques. Apart from the uncertainty of such an identification of a decorative floral pattern, this floral motive occurs on almost all plaques of the type in question and can hardly say anything as to the cult.

⁵ Evans, *l. c.*, pl. VII: 3—6.

in the pronaos; c) one cella with alae and side colonnades, no columns inside the cella, and two rows of five columns in the pronaos; d) three cellae with two rows of four columns in the pronaos. The columns are in all cases placed on the axes of the cella walls.

In my opinion the alternative c) is the most plausible. It is not very likely that the temple had three cellae, for the side spaces are much too narrow compared with the central room. The proportions are rather those of a ground plan of the »Italic» type. The width of the cella, however, does not justify a reconstruction of two inside columns, two doors, and an uneven number of columns in the latitudinal colonnades, an arrangement for which there is no material evidence and no close parallel. In all probability the temple was tetrastyle, but the columns opposite the cella were probably placed not on the axes of the walls but somewhat nearer each other, to avoid too great an intercolumniation in the middle.

During the excavation a small number of fragmentary architectural terracottas were found, the florid style and coarse execution of which attest a late date. The following types are represented:

1 — Fragments of revetments decorated with acanthus motives in high relief.

Bendinelli, l. c., pp. 153 f., No. 1, 2, figs. 11, 12 a.

2 — Fragments of revetment plaques decorated with diagonal palmettes and sprays carrying buds (poppy-heads?); at the upper edge is a debased Lesbian cymation. Two variants.

Bendinelli, l. c., pp. 153 f., Nos. 3, 4, figs. 12 b, b¹, 13 (turned upside down).

3 — Fragment of the lower border of a revetment plaque, decorated with gorgoneia of the classical type.

Bendinelli, l. c., p. 154, No. 5, fig. 12 c.

4 — Fragment of the lower border of a revetment plaque decorated with rosettes below ∞-spirals; perhaps belonging to the plaques No. 2.

Bendinelli, l. c., p. 155, No. 6, fig. 12 d.

5 — Fragment of plaque with winged Cupid in floral pattern.

Bendinelli, l. c., pp. 155, No. 7, fig. 12 e.

6 — Fragment of plaque with traces of triglyph(?).

Bendinelli, l. c., p. 155, No. 8, fig. 12 f.

7 — Fragment of palmette antefix.

Bendinelli, l. c., p. 155, No. 9, fig. 12 g.

In addition to the terracottas there were found some remains of tiles and plaques of lead. Bendinelli is probably right ascribing this lead revetment to the original temple

construction, which he dates to the III century B. C., after the subjugation of the Sabine territory by the Romans in 290 B. C. It is true that the podium profile is of archaic type, but ancient forms were probably maintained much longer in out-of-the-way places such as the Sabine territory, than in Etruria or in Latium. The travertine columns and the architectural terracottas no doubt belong to a restoration that may have taken place, as Bendinelli suggests, in the beginning of the I century A. D.

CHIETI.

Scenna, *Archeologia Teatina*, in *Annuario del R. Liceo Ginnasio »G. B. Vico« di Chieti*, per gli anni scolastici 1934—35 e 1935—36 (Chieti, 1937), pp. 132—187, pls. 8—19.

At Chieti, the ancient Teate, in the territory of the Marrucini, a group of three Roman temples built closely together, with walls of reticulate, and vaulted crypts in the foundations, have been recently cleared from later additions and restored, as far as possible, to their ancient appearance.¹ From the presence of rectangular stone blocks immured in the Roman foundations, and from a number of fragmentary architectural terracottas found on the spot, it could be ascertained that the Roman temples were preceded by one or more sacred edifices of an earlier date, which were decorated with terracottas of the usual Etrusco-Italic type. The terracottas are apparently late, ascribable it seems to the III—II century B. C. Some of the fragments retain traces of red, blue, and black colour. Apart from small fragments of the upper parts of revetment plaques, showing concave strigilations, leaf-and-dart, and egg-and-dart mouldings, the following types may be mentioned:

1 — Fragments of antefixes representing the »Persian Artemis«, with long sleeved chiton, two large wings with plastically rendered feathers, and two lions which, resting on the ground, rear up to lick her hands.

Scenna, o. c., pl. 16.

2 — Fragments of revetment plaques composed of two elements: above, a row of concave strigils; below, a fascia with two rows of palmettes, erect and hanging, and surrounded by a serpentine band according to the usual scheme. These plaques, however, present a unique variation, for in the upper row there is a pair of small, three-petalled palmettes in every loop instead of the large, five-petalled ones of the lower row.

Scenna, o. c., pl. 19: 9.

3 — Fragment of an open-work cresting composed of whirligigs, figures-of-eight, and arches.

Scenna, o. c., pl. 19: 7.

4 — Fragment of a plaque with a representation of Heracles and a Silen.

Scenna, o. c., pl. 19: 5.

5 — Fragments of revetment with thick astragalos, from the jambs of a door.

Scenna, o. c., pl. 19: 3, 4.

¹ One of the temples is transformed into the church of S. Paolo; cf. Scenna, o. c., pls. 8—12.

ROME.

Literary tradition informs us of several sacred edifices erected in Rome during the period of the kings. On the Capitoline hill, we are told, stood the temple of Jupiter Feretrius, said to have been the first consecrated in Rome, built by Romulus, enlarged by Ancus Marcius, and celebrated for the *spolia opima* preserved in it.¹ On the same hill stood the temple of Fides, attributed to Numa,² the temple of Fortuna Primigenia, ascribed to Servius Tullius,³ and a great number of early shrines and altars, most of which, save those of Terminus and Iuventas, were moved to make way for the great temple of Jupiter Optimus Maximus erected by the Tarquins.⁴ On the north-west slope of the Palatine stood the temple of Jupiter Stator, vowed, according to tradition, by Romulus at the critical moment in the battle between the Romans and the Sabines.⁵ At the foot of the Argiletum stood the famous temple of Ianus, ascribed to Numa.⁶ On the Aventine were the temples of Diana⁷ and of Luna,⁸ on the forum Boarium those of Fortuna⁹ and of Mater Matuta,¹⁰ all four ascribed to Servius Tullius. These are only some of the most renowned, and the list could be considerably increased.

The tradition of these temples and of other constructions carried out in Rome during the regal period,¹¹ and especially during the period of the Etruscan kings, gives us a picture of VII- and VI-century Rome as a prosperous and well-organized city. Since, however, Rome does not possess any conspicuous remains of very early buildings, tombs, etc., comparable with what have been brought to light in its Etruscan and Latin neighbour-cities, modern criticism has often doubted the correctness of the Roman tradition and accused it of exaggerating the wealth and importance of the city at so early a date. The lack or scantiness of conspicuous material remains from the regal period cannot, however, be used as an argument in favour of the alleged cultural backwardness of Rome during that period, for the building, demolishing, and rebuilding carried on in Rome

¹ Livy, I, 10, 5—6; I, 33, 9; IV, 20, 3; Dionys., II, 34; Plut., *Rom.*, 16; Val. Max., III, 2, 3—6.

² Livy, I, 21, 4; Dionys., II, 75; Plut., *Numa*, 16.

³ Plut., *de fort. Rom.*, 10.

⁴ Livy, I, 55, 4; V, 54, 7; Dionys., III, 69, 5; Ovid. *Fasti*, II, 669 f.

⁵ Livy, I, 12, 3—6.

⁶ Livy, I, 19, 2; Plut., *Numa*, 20.

⁷ Livy, I, 45, 2—6; Dionys., IV, 26.

⁸ Tac., *Ann.*, XV, 41.

⁹ Livy, XXXIII, 27; Dionys., IV, 27.

¹⁰ Livy, V, 19, 6; XXV, 7, 6; XXXIII, 27; Ovid., *Fasti*, VI, 477 f.

¹¹ For the tradition of the regal period in general, see Inez G. Scott, *MAA*, 7, 1929, pp. 95 ff.; and Schachermayr, in Pauly-Wissowa, *RE*, s. v. Tarquinius, with full list of earlier literature.

during tens of centuries afterwards must needs have destroyed most of the earliest buildings, which, moreover, were apparently constructed of perishable material. As regards the tradition of temples erected by the kings, however, positive evidence is available. This evidence comes from a number of fragments of early architectural terracottas found on several sites within the area of the primitive city — on the Palatine, in the Forum, on the Capitoline, and on the Esquiline. Most of these fragments belong to friezes with figured decoration in relief, of a type common in architectural decoration of the VI century B. C. They depict armed horsemen, chariot races, processions of horses and chariots, and banquet scenes, motives, that is, represented by numerous and better preserved examples from other sites of Etruria and Latium. It is a significant fact, pointed out by Mrs. Van Buren,¹ that some of these early fragments have come to light on sites connected with traditions of the earliest period of Rome: at the Comitium, and on the Palatine near the hut of Romulus and the *Scalae Caci*. One of the earliest specimens of these figured terracotta reliefs, brought to light at the Comitium (Forum Romanum, No. I: 3), represents an armed rider, the primitive style of which enables us to date the relief in the early VI century B. C. Another similar plaque from Rome (Sporadic Finds, No. I: 1) is stylistically still more primitive and may even belong to the end of the VII century. Of especial importance is the fact, pointed out in each case in the following catalogue, that a great number of the fragments found in Rome belong to friezes that were exactly similar to other friezes, fragments of which have been found at Veii (Sporadic Finds) and, in a greater number allowing restoration of entire plaques, at Velletri. The similarity embraces not only the motives in general, but, as is shown by Figs. 13 and 14, the minutest detail of the designs. It is thus evident that all these friezes, which form a homogeneous series datable to about the middle of the VI century B. C., are derived from the same moulds, though found on three different sites. This fact can be reasonably explained only in one way. Considering the leading role played by the Etruscans, and especially by the Veientes, in the manufacture of architectural terracottas — a fact substantiated both by the extant remains of such terracottas (cf. above, pp. 3 ff.) and by the literary tradition of Vulca and of other Veientine artists working in Rome (cf. below, pp. 335 f.) — there can be little doubt that the moulds for the friezes concerned were the work of a Veientine artist, and that the casts found at Velletri and Rome were either made at Veii and exported, or made on the respective sites by Veientine craftsmen working, at demand, also outside their home city.

Since there can be no doubt that the early architectural terracottas found in Rome were employed, as in other Etruscan and Latin cities, for the decoration of sacred buildings, the existence of these fragments, however small and insignificant *per se*, clearly attests that the tradition of temples and shrines erected in Rome by the kings reflects a historic reality; that such temples and shrines were built at least from the end of the VII century onwards; and that they were protected and decorated with figured terracotta revetments of Etruscan type. There can be no doubt that the use of such terracotta decoration was introduced into Rome by Etruscans. By the middle of the VI century B. C., further, a great number of temples and shrines were erected on different sites of Rome — on the

¹ Van Buren, *JRS*, 4, 1914, pp. 183 ff.

Palatine, in the Forum, on the Capitoline, and on the Esquiline. The decoration of these buildings was entrusted to Veientine clay moulders, who also, about the same time, decorated a temple at Velitrae.

It is thus evident that influence of the Etruscan culture reached Rome at a very early date, and that in the VI century B. C. Rome was an important city with a considerable number of temples of Etruscan type, a city in which cultural conditions were probably not very dissimilar from those of its contemporary Etruscan neighbours, or of Latin cities such as Praeneste, where the Etruscan culture had been established since the first half of the VII century B. C., as is shown by the princely tombs discovered there. When, therefore, in the second half of the VI century B. C., the Etruscan ruler of Rome entrusted Vulca and other Veientine artists with the making of the fictile cult statue and the terracotta decoration of the Capitoline temple, this was no unprecedented event, but a fulfilment of a traditional and time-honoured practice.

The huge Capitoline temple, planned and carried near to its completion by the Tarquins, and dedicated in the first year of the Republic, is the chief monument of the Etruscan domination in Rome, and at the same time the symbol of a city grown large and powerful enough to break the yoke of foreign rulers and assert its national genius. During the glorious era that followed upon the period of the kings, all-conquering Rome was adorned with a great number of temples, not seldom erected in acknowledgment of victories and conquests. To the earliest Republican temples belong that of Saturnus, the oldest of which the erection was recorded in the pontifical *Acta*¹; further the temple of Ceres, Liber and Libera on the Aventine, dedicated in 493 B. C.²; the temple of Castor and Pollux, vowed in the battle at Lake Regillus and dedicated in 484 B. C.³; the temple of Apollo in the Campus Martius, vowed in 433 and dedicated in 431 B. C.⁴; and the temple of Juno Regina on the Aventine, vowed by Camillus just before the taking of Veii and dedicated in 392 B. C.⁵ Of these and other early Republican temples the remains are few or none, owing to their destruction or thorough reconstruction in later times.⁶ There can be no doubt, however, that they were of much the same type as those erected during the Etruscan domination, that is, constructed of tufa and wood, with a protective decoration of terracotta; the survival of this kind of temple decoration in Rome as in other cities of Etruria and Latium, is testified, moreover, by the occasional discoveries, in different parts of the city, of fragments of such decoration of post-archaic date. In the case of the temple of Ceres, besides, we are explicitly told that it was decorated with painted terracotta, although this decoration was executed not by Etruscans but by two Greek artists, Damophilus and Gorgasus. In the course of time, moreover, this kind of temple decoration, which was first propagated by the Etruscans, was regarded as the inherited national style

¹ Livy, II, 21, 2; Dionys., VI, 1, 4; Macrob., *Sat.*, I, 8, 1; cf. Roscher, *Lex.*, c. 430.

² Dionys., VI, 17, 94; Pliny, *NH*, XXXV, 12 (45); Tac., *Ann.*, II, 49; Vitruv., III, 3, 5.

³ Livy, II, 20, 12; II, 42, 5; Dionys., VI, 13.

⁴ Livy, IV, 253; IV, 29, 7.

⁵ Livy, V, 21, 3; 22, 3 ff.; 23, 7; 31, 3.

⁶ For remains of early constructions preserved in the podia of the temples of Saturn, of Castor, and of Apollo, see T. Frank, *RBR*, pp. 51 ff., 78 f., and 131 ff.; id., *MAA*, 5, 1925, pp. 79 ff.

and eagerly defended by conservative Romans against the intrusion of Greek architectonic forms.

In spite of all Roman conservatism, however, the growing contact with the Hellenistic civilization in consequence of Rome's gradual expansion over the Hellenic world involved the introduction of a new architecture based on other principles than the old. The Greek orders were introduced and temples were erected in stone, both in Doric, Ionic, and Corinthian style, although with frequent modifications and contaminations due to the conception of local architects. The appearance of such Hellenistic-Roman temples is revealed by the recent clearance and restoration of a number of small republican temples in Rome: in the Largo Argentina, in the Forum Holitorium, and in the Forum Boarium.¹ Above all the temples of the Largo Argentina give an interesting picture of the development of Roman temple architecture during the time in which the old Etrusco-Italic forms were partly fused with, partly displaced by the new Hellenistic ones. It is self-evident that temples built in Hellenistic style, with columns and architraves of stone, had no need of a protective revetment of terracotta, especially as the decorative function of the fictile plaques was taken over by ornaments carved in stone or modelled in stucco. It is interesting to observe, however, as may be done thanks to the discoveries in the Largo Argentina, that on the roofs of these temples, above the columns and architraves of Greek order, the old-fashioned terracotta ornamentation survived, in the form of strigilated simae, open-work crestings, small curtains hanging from the eaves-tiles, and antefixes in the shape of rosettes, heads, or the »Persian Artemis» holding her lions.² Moreover, the discovery in the Largo Argentina of a number of fragments of fictile figures in the round and in relief ascribable to a temple pediment, and still more the remains of pedimental figures found in the Via S. Gregorio and in the Via Appia Nuova, clearly show that malleable clay was still preferred for such decoration in the II and I centuries B. C.

PALATINE.

During the excavations of the early remains on the south-west slope of the Palatine, at the Steps of Cacus,³ some fragments of architectural terracottas were brought to light, which, since most of them belong to about the middle of the VI century B. C., must have decorated one of the earliest temples that stood on the hill. Some of the fragments were found in 1896 between the temple of Magna Mater and the »House of Livia»; two of them are now exhibited in the Antiquarium of the Museo delle Terme, together with four similar fragments acquired in the antiquarian market.⁴ Other fragments were found in the excavations of 1907 and are now in storage.⁵

¹ A survey, with references to literature, of the Republican temples in Rome is to be found in A. W. Van Buren's book *Ancient Rome as revealed by recent discoveries* (London 1936), pp. 30—36.

² For antefixes of the »Persian Artemis» type found in Rome, cf. those which are reported to have been found on the site of the Ministry of Agriculture, near the Via S. Susanna, together with fragments

of »Campana» plaques; *NS*, 1907, pp. 518, 680; Van Buren, *REA*, 24, 1922, p. 95.

³ For these remains, see T. Frank, *RBR*, pp. 91 ff.

⁴ For the sake of simplicity, these fragments are here described together.

⁵ I have not had the opportunity of examining these fragments; the following inventory, therefore, is based on the descriptions and illustrations given in the publications cited.

GROUP I.

Terracottas from the archaic period (middle of VI—early V century B. C.).

I: 1 — Three fragments of figures modelled by hand, in full relief; probably from acroteria (cf. the acroterion No. I: 7 from Velletri). The fragments comprise: a) part of the hindleg of a horse, 18 cm. long, archaic in modelling, and coloured cream, with fine incised lines indicating muscles, as in vase painting; b) part of a horse's tail, 10 cm. long, with a puntello which attached it to one of the hindlegs; coloured red, with fine hairs indicated by incised lines; c) a fragment, broken and shapeless (udders of a feline animal?); seems later in treatment than the horse.

Vaglieri, NS, 1907, pp. 539 f., figs. 59—61; Van Buren, JRS, 4, 1914, p. 184; id., FTR, pp. 39, 47 (Akroteria, type II: iii, type VII: i); Colini, BC, 51, 1923, pp. 301 f., note 1.

I: 2 — Fragment of a wing, modelled on both sides, which belonged to a griffin or other winged creature forming an acroterion. Feathers marked by red and black stripes, on a cream ground.

Vaglieri, l. c., p. 273, p. 542, fig. 69; Van Buren, JRS, 4, 1914, p. 184; id., FTR, p. 37 (Akroteria, type I: vii); Colini, l. c., pp. 304 f., note 1, No. 8.

I: 3 — Two fragments of terminal tiles, of the same type as the fragment No. I: 9 from the Forum. One of the fragments shows the body and legs of a hare running towards the right, above a flat border decorated with oblique stripes of red and white. The other shows the hindlegs of two horses moving towards the right, with a chariot-pole between them, and the hindlegs of a hare which ran under the horses; below is the same striped border. The painting on the underside of the fragments indicates that the tiles projected 6 cm. Two other, smaller fragments are said to belong to the same type of terminal tile; one of them shows the forelegs of a horse and the legs of a warrior cased in greaves, both moving towards the right; the other shows part of the wheel and platform of a chariot to the right, with a leg of a warrior upon it.

Vaglieri, l. c., pp. 540 f., figs. 62—65; Van Buren, JRS, 4, 1914, p. 184; id., FTR, p. 64 (Friezes, type IV: ii), p. 69 (Friezes, type VI); Colini, as above.

I: 4 (Fig. 14: 3) — Fragments of frieze plaques identical with those found at Velletri (No I: 3) and Veii (Sporadic Finds, No. 2), showing a chariot race to the right. One fragment shows the body and hindquarters of the horses of the last biga to the left, with minute traces of the hare running under the horses. Another piece shows part of the neck of the near horse of the middle team, with the hands of the driver of the first chariot. Two other, smaller fragments, showing respectively the body and the legs of a horse, may have belonged to the same type of frieze.

According to Mrs. Van Buren (FTR, p. 69, note 2) two slabs of this frieze, with strigilation and border of maeander and swans, were found in a Republican house under the Lararium; »the fluting is perfect, but on one example the swans have been stamped upside down».

Vaglieri, l. c., p. 273, pp. 451 f., figs. 21, 23; Van Buren, JRS, 4, 1914, p. 184; id., FTR, p. 69 (Friezes, type VI).

I: 5 (Fig. 13: 1) — Fragment of the right end of a frieze plaque showing a chariot scene identical with that of the plaques No. I: 2 from Velletri and with the fragment No. 1 among the Sporadic Finds from Veii. The fragment shows the upper part of the woman standing on the chariot behind the driver, and likewise the upper part of the man who follows on foot, laying his right arm on the woman's shoulders. This fragment was erroneously considered to be part of a frieze depicting dancing maidens.

Vaglieri, l. c., pp. 273 f., fig. 15; Van Buren, JRS, 4, 1914, p. 185; id., FTR, p. 71 (Friezes, type IX: ii).

I: 6 (Pl. 104: 370) — Upper left corner of a frieze plaque identical with those from Velletri (No. I: 4), representing pairs of riders galloping their horses towards the left; the fragment shows the heads, necks, and breasts of the first pair of horses.

I: 7 (Pl. 104: 370) — Fragment of a frieze akin to No. I: 2 from Velletri. The fragment shows part of two horses to the left, with harness rendered in relief; on the off side walks a man in a short tunic, who carries a staff with a spiral crutch in his raised right hand and makes a gesture with his open left palm, while turning his head back so that his long hair flows over his breast. The modelling is very careful and detailed.

Colouring: — Near horse, white with a red mane on which are white cross-lines; off horse, red; details of harness, black, red, and white; flesh of man, red; hair, black; tunic, white.

I: 8 (Pl. 104: 370) — Fragment of a banqueting scene identical with that from Velletri (No. I: 5); the fragment shows parts of the two banqueters reclining on the *kline* to the right, with the goose and the forepart of the dog under the side table. Traces of red on figures, on *kline*, and on dog.

I: 9 (Pl. 104: 370) — Two fragments of a chariot scene identical with that from Velletri (No. I: 1). The fragments are from the left end of two similar plaques. One of them shows part of a driver and part of a woman in long chiton and himation, both standing on a chariot of which only a piece of the parapet remains; the other fragment shows a portion of the same woman.

I: 10 (Pl. 104: 370) — Fragment of the upper strigilation, with part of an underlying roll, of a frieze plaque similar to those from Velletri. The concave strigils are painted alternately red and white; the roll is decorated with an imbrication of red and black scales outlined with white. The original edge visible to the right is cut a little obliquely.

(I: 6—I: 10) Rome, Museo delle Terme (Antiquario): Gatti, NS, 1896, p. 291; Pellegrini, StM, I, 1899, p. 106, No. 22; Helbig, Mélanges Perrot (1903), p. 169, note 4; Pinza, MAL, 15, 1905, c. 512; Nachod, RI, p. 53, Nos. 39 c and 40 b; Helbig, Führer, II, p. 216, No. 1508; Van Buren, JRS, 4, 1914, p. 184, pl. XXXIV; id., FTR, p. 61 (Friezes, type III: ii), pp. 67 f., (Friezes, type V: iii), p. 68 (Friezes, type V: iv), p. 70 (Friezes, type VIII: i), pl. XXXII: 2; Colini, as above; Paribeni, Le terme di Diocleziano e il Museo Nazionale Romano (1928), p. 273, No. 838; Scott, MAA, 7, 1929, pl. 5: 4.

I: 11 — Lower part of an antefix in the shape of a silen's head, exactly similar to a specimen of uncertain provenience, now in the Museo delle Terme (No. I: 4), and to other specimens from Satricum (No. II: 8).

Vaglieri, l. c., p. 453, fig. 25; Van Buren, JRS, 4, 1914, p. 185; id., FTR, p. 9 (Antefixae, Div. II, type I); Colini, BC, 51, 1923, pp. 304 f., note 1.

GROUP II.

Architectural terracottas of later date (IV—III century B. C., and later).

II: 1 — Antefix representing a draped nymph dancing to the music of a double pipe played by a nude, winged satyr.

Vaglieri, l. c., p. 273, fig. 16.

II: 2 — Antefix representing a youthful male head crowned by a wreath of ivy-leaves and berry-clusters.

Vaglieri, l. c., p. 273, fig. 17.

II: 3 — Fragment of an antefix representing the »Persian Artemis». Only the upper part of the body, minus heads and arms, is preserved; on the shoulders are four corkscrew-tresses and remains of the lions' paws.

Vaglieri, l. c., p. 453, fig. 24; Van Buren, REA, 24, 1922, p. 95; Colini, BC, 51, 1923, pp. 304 f., note 1.

II: 4 — Various minor fragments: pieces of cornices; a fragment of an eaves-tile with zigzag decoration in red and black on white ground; part of a palmette from an open-work cresting; a piece of a revetment plaque with diagonal S-spirals, palmettes, and flower-buds, and with a lower border of umbilicate discs; and pieces of shells of antefixes.

Vaglieri, l. c., pp. 454 ff., figs. 26—30, p. 541, figs. 66—68; Colini, BC, 51, 1923, pp. 304 f., note 1, No. 9.

FORUM ROMANUM.

In the Antiquarium Forense are some fragments of architectural terracottas that have come to light in the Forum. It is significant that most of the early fragments have been found on a site connected with the earliest history of Rome, namely, in the Comitium and near the Niger Lapis. The excavations and stratigraphical explorations undertaken by Boni on this site in 1899—1900 enabled him to recognize no less than twenty-three different strata, of which the first from above is the mediaeval pavement of travertine, while the fourth corresponds to the late republican pavement, above which the early imperial pavement rested. The seventh stratum corresponds to the so-called 'sacrificial layer', in which the upper parts of the Sepulcrum Romuli and the famous inscribed cippus were embedded. Several of the strata contained fragments of tiles

and archaic revetments made of a gritty, yellowish-grey or reddish clay, some of which are particularly described below.

Of especial interest is the twentieth stratum. It contained, near its surface, a very great quantity of large fragments of flat and curved roof tiles of red terracotta, resting on a layer of charcoal, extinguished fire-brands, and clay lumps, in which appeared for the first time (from the bottom) pieces of archaic Rhodian vases. From the fragments could be put together an almost complete specimen of the flat tiles, from which a section of the roof could be restored.¹ The flat tiles were rectangular, not trapezoidal, and measured 65 × 45 cm. They were 1.9—2.8 cm. thick and had upturned side edges, 1.2—1.7 cm. high. The overlapping edges were not thinned, but the raised side edges stopped 5—6 cm. from the top of the tile to allow the overlap. The tiles showed several traces of having been handled in a moist state, and the raised edges were often depressed or otherwise irregular. The thinnest of the tiles were red throughout the breaks, while the thickest had a brown section in the middle, owing to incomplete firing. The upper surface was covered by a slip. Of the cover-tiles no complete specimen could be put together; they seem, however, to have been about 15 cm. wide, tapering upwards to allow the upper end to be inserted into the next tile above.

From the nature of the stratum in which the tiles were found, and from signs of fire left on them, it is clear that this primitive roof belonged to a building of sun-dried brick and wood, which must have been destroyed in some conflagration, perhaps the one that followed the Gallic invasion of 390 B. C. The date of the roof-tiles, it is held, cannot be earlier than the VI century B. C.

During the excavation of the Regia, undertaken by Hülsen in 1888—89, there was brought to light, at the north-east corner of the building and 1.30 m. below the pavement of the Sacra Via, the middle portion of an antefix of terracotta in the shape of a satyr's head, 21 cm. high and 20 cm. wide, with yellow eyes, dark brownish-red beard, and lighter brownish-red hair-locks, in which was a red wreath.² During the excavation of 1889 there was found, near the north-west corner, a tile decorated with a maeander in relief, painted in blue, yellow, green, grey, red, and black; the tile was used as cover for a republican well, in which was found a part of an antefix with egg-moulding.³ These fragments indicate that the Regia at one time had a fictile decoration similar to that of a temple; the multiplicity of colour shown by the tile (cf. the tile No. II: 2 described below) points to a comparatively late date (III century B. C. or later).

The fragments of decorated architectural terracottas found in the Forum and now exhibited in the Antiquarium Forense belong to two different periods, the archaic (VI and early V centuries B. C.) and the Hellenistic (III century B. C. and later), and are therefore readily divided into two groups.

GROUP I.

1:1 (Pl. 105: 374) — Upper part of an antefix in the shape of a gorgoneion, which exactly capped the end of a cover-tile. The gorgon has almond-shaped eyes and

¹ Vaglieri, *BC*, 31, 1903, p. 131, fig. 69.

³ Gatti, *NS*, 1899, pp. 220, 487.

² Hülsen, *JdI*, 4, 1889, pp. 245 ff.

elegantly curved brows, issuing from the root of the broad, triangular nose. The hair is in the form of a tight-fitting cap, with a notched edge above the forehead. Most of the mouth is broken away, but traces of its right corner indicate that it was very large and curved. The clay is yellowish-grey, gritty, with particles of augite; the polychromy has vanished. Width 17 cm.

Found in the seventh stratum, below the Niger Lapis.

Boni, NS, 1899, p. 157; id., *Archaeologia*, 57: 1, 1900, p. 180; Savignoni, NS, 1900, p. 143; Vaglieri, BC, 31, 1903, pp. 116, 128, fig. 66 (erroneously described as a sandstone head); Van Buren, JRS, 4, 1914, p. 185; id., FTR, p. 6 (Antefixae, Div. I, type I); Colini, BC, 51, 1923, pp. 304 f., note 1, No. 10.

I: 2 (Pl. 105: 372) — Lower part of an antefix representing a female head. The face is totally missing. Round the neck is a string with a bud-like pendant, and below this is the upper hem of a chiton, rendered in the shape of an egg-moulding. At either side of the neck are three thick, pearl-string tresses, hanging vertically from above. This antefix seems to have been very similar to type No. I: 1 from Lanuvium, but it had apparently no shell. To judge from a fragment of its back, the head was covered by a pointed cap. Yellowish, gritty clay, with particles of augite.

Colouring: — Hair-tresses, red; on cap, black dashes and red stars, on a cream slip.

Width 19.5 cm., height as preserved 23 cm.

Boni, NS, 1900, pp. 307 f., fig. 11; Van Buren, JRS, 4, 1914, pp. 186 f.; id., FTR, p. 21 (Antefixae, Div. IV, type XX); Colini, l. c., No. 11.

I: 3 (Pl. 105: 373) — Fragmentary plaque, almost square, with a broad flat border above and below. In the field is a rider in low relief, walking his horse towards the right. The style is very archaic. The horse has a thin, barrel-shaped body with thick breast and hind-quarters, slender legs with large hoofs, a thin, almost vertical neck, set off sharply from the body, and a thin tail which stands out horizontally and then droops at right angles, reaching to the ground. The bridle and reins are rendered plastically. The rider is entirely missing, except for his foot, parts of a long lance, and the high crest of his helmet, which is modelled on the upper border of the plaque. Below this border is a round nail-hole. On the relief ground are traces of red. Yellowish-grey, gritty clay, with particles of augite.

Height 24 cm., width 22 cm.

From the seventh stratum, below the Niger Lapis.

Boni, NS, 1899, pp. 157, 167, fig. 17; id., *Archaeologia*, 57: 1, 1900, p. 180; Savignoni, NS, 1900, p. 143; Vaglieri, BC, 31, 1903, pp. 116, 120, fig. 56; Hülsen, NJKA, 1904, I. Abt., 13. Band, 1. Heft, p. 30, fig. 8; Montelius, CPI, pl. 358: 8; Van Buren, JRS, 4, 1914, p. 185; id., FTR, p. 51 (Single slabs, ii); Colini, BC, 51, 1923, pp. 301 f., note 1; Giglioli, AE, pl. XCVII: 5, p. 21.

I: 4 (Pl. 105: 377) — Two fragments of a frieze identical with that from Velletri (No. I: 4), showing three pairs of riders galloping towards the left. One fragment, measuring 17.5×20 cm., shows part of the first pair of riders, the near one wearing a helmet with a long crest, carrying a round shield, and brandishing his weapon, the axe, in his right hand; on the near horse and on the rider's arm are traces of red. Another minute fragment shows only the feet of a near rider, below which are the hind

hoofs of the off horse; this indicates that we have to do with a fragment of the second pair of riders and horses. Coarse, yellowish-red clay.

The large fragment was found in the tenth stratum of the Comitium, the small in the fifth.

Boni, NS, 1900, pp. 320 f., fig. 21, pp. 325 f., fig. 28; Vaglieri, BC, 31, 1903, pp. 129 f., fig. 67; Van Buren, JRS, 4, 1914, p. 186; id., FTR, p. 61 (Friezes, type III: ii); Colini, BC, 51, 1923, pp. 301 f., note 1.

I: 5 — Small fragment of a plaque, showing the hindlegs of a feline animal in relief, on a red ground, above a flat border decorated with a broken maeander in white and red. Coarse, yellowish-red clay. Dim. 10×14 cm.

From the eleventh stratum of the Comitium.

Boni, NS, 1900, p. 326, fig. 29; Vaglieri, BC, 31, 1903, p. 130, fig. 68; Van Buren, JRS, 4, 1914, pp. 185 f.

I: 6 — Small fragment of a fascia decorated with intertwined maeanders in relief, arranged in two rows, with rosettes of various shapes in the spaces. The decoration is similar to, though not identically with, that of the upper fascia of the friezes from Velletri (Nos. I: 3, 4) and may have belonged to a frieze of that kind. Traces of red and black. Height 6.6 cm., length 7.5 cm. Labelled: »Comizio. 21. VII. 1900».

I: 7 (Fig. 13: 2) — Small fragment of a plaque showing the wheel of a chariot to the left and the legs of two human figures, of which one, a woman in a long mantle, stands on the chariot, while the other, a man, follows on foot; cf. Velletri, No. I: 2. No colouring preserved; reddish clay, with particles of augite. Dim. 11×8 cm.

I: 8 (Pl. 105: 375) — Small fragment of a plaque showing, above a flat border, the hind portion of a long-legged bird with raised wing and, behind it, the forepaw of a feline animal. No colouring preserved; greyish clay, with particles of augite. Dim. 13×11 cm.

I: 9 (Pl. 105: 376) — Fragment of a terminal tile whose vertical front part was decorated with a chariot scene in relief. The fragment shows a chariot with a high, curved parapet and a four-spoked wheel, drawn towards the right by three horses, of which only the hind legs are preserved; in front of the chariot are the forelegs of two other horses galloping in the same direction, and behind it is a minute fragment of a running hare. Below the figured field is a flat, slightly raised border; cf. No. I: 3 from the Palatine. The back curves into the flat tile, without any angle. The clay is coarse, reddish-grey, with particles of augite and pozzolana.

Colouring: — Figured field, coloured red throughout; on border, oblique bands in red and white.

Length 20 cm., height 12 cm.

I: 10 (Pl. 105: 375) — Fragment of the upper left corner of a terminal tile which formed part of a lateral sima identical with the one found at Velletri (No. I: 13). The fragment

shows a series of concave strigils curved outwards at the top; to the right is the ear of a panther's head which served as a rain-spout, to the left is an opening for a cover-tile. The strigils are alternately white and yellowish-red; the edge above them is white above the yellowish-red strigils, and *vice versa*. The clay is light yellowish-red, with particles of augite.

Length 19.5 cm., height 10 cm.

I: 11 (Pl. 106: 378, 379) — Fragment of what seems to be the edge of an eaves-tile. The piece consists of: (a) a plain cyma decorated with a painted tongue-pattern; (b) a narrow, flat band with painted rectangles; (c) a smaller plain cyma, undecorated; and (d) another flat band, with oblique stripes. On the flat front surface is a maeander pattern edged above by a flat raised border, on which is a double row of lozenges arranged herring-bone fashion. The upper side is flat and unpainted. The designs are painted in black and deep purple on a cream ground. The clay is yellowish-red and contains particles of mica and pozzolana.

Length as preserved 31 cm., height as preserved 11 cm., projection 9.3 cm.

I: 12 — Fragments of the shell of an antefix or acroterion, consisting of a series of short rounded strigils, slightly convex with raised edges, and issuing from a curved torus. The strigils are painted cream, with borders of alternately black and deep purple inside the raised edges. Clay and colours similar to those of previous No. Length of strigils 8.5 cm.

GROUP II.

II: 1 (Pl. 106: 380) — Antefix representing a nude female figure, finely modelled in the round. The figure probably represents Venus after the bath. She stands facing the front, resting on her left leg, and grasps with her right hand a part of her hair which falls down on her breast. Round her right wrist is a bracelet. Her head, left arm, and both feet are missing; the knees are damaged. At her right is a large tree-trunk, on which hangs her garment.

The back of the figure is hollow, with a fragment of a flying strut. The clay is yellowish-red and contains particles of augite and pozzolana. On the nude body are traces of white; on the drapery, traces of red; on the tree-trunk, traces of black.

Height 36 cm.

II: 2 — Fragment of a terminal tile, showing part of the lower thick torus, with a portion of a flat fascia above it. The torus is perforated lengthways by a narrow, round channel, and was decorated with a pattern of halved lozenges painted in red, white, light blue, and dark blue; on the underside of the tile was also a lozenge pattern, in vermilion, dark crimson, and light blue. The pattern was painted over an incised net work. The flat fascia is yellow, with a black wheel whose left half is filled in with red, while the right is white. Cf. the terminal tiles found in the Via S. Gregorio (No. A 22). The clay is yellowish-grey, with particles of augite, pozzolana, and other foreign material. Labelled: »Regia 25. VII. 99».

Dim.: 27.5 × 17 cm.; thickness of torus 7.5 cm.

II: 3 — Small fragment of an eaves-tile decorated with zigzag stripes in red and white.

II: 4 — Fragments of revetment plaques decorated with rows of alternate nine-petalled palmettes and lotus-flowers; the lower edge is cut out. Yellowish-red clay, with particles of augite and pozzolana.

II: 5 — Fragments of plaques decorated with an elaborate design in relief, showing fancy flowers and spiral tendrils growing from large acanthus leaves. The lateral edges of the plaques are thinned. On tendrils, traces of red. Yellowish clay, with brown lumps of pozzolana. Labelled: »Cloaca Massima».

Dim. of largest fragment: length 23 cm., height 13.5 cm.

CAPITOLIUM.

Jordan, *TSR*, I: 2, pp. 2 ff.; Paribeni, *NS*, 1921, pp. 38 ff.; Colini, *BC*, 53, 1925, pp. 161 ff.; Ashby, in Platner-Ashby, *TDR*, pp. 297 ff.; Scott, *MAA*, 7, 1929, pp. 95 ff.; Lake, *TT*, pp. 101 ff.

It is a remarkable fact, significant of the wealth and importance of Rome during its Etruscan period, and foreboding its coming grandeur, that the temple of Jupiter, Iuno and Minerva built on the Capitoline hill apparently far surpassed in size and splendour all sanctuaries erected in the flourishing cities of Etruria. Unfortunately, however, this, the most venerated of Roman temples, has been so utterly destroyed that only some portions of its substructures remain, together with a few miserable fragments of its upper parts. This discouraging fact, however, is counterpoised to a certain degree by the abundance of literary information concerning its erection and later fortunes, which enables us to reconstruct its history and to get a certain idea of its appearance during its various phases.¹

The temple, we are told, was vowed during the Sabine war by Tarquinius Priscus, who is also said to have created the necessary area for it, levelling and enlarging the hill-top by means of retaining walls and fill.² The building proper was erected during the reign of Tarquinius Superbus, who allotted the spoils from Suessa Pometia to this purpose.³ These, however, though expected to suffice for the whole temple, were scarcely enough for its huge foundations.⁴ State funds were then employed, and the building activity was accelerated with the help of craftsmen called in from Etruria and workmen drafted from the Roman plebs.⁵ The artist Vulca of Veii was called to Rome to make the fictile cult-image of Jupiter, and other Veientine artists were entrusted with the making of a large quadriga of terracotta, which was to crown the summit of the

¹ The chief sources for the history of the temple are: Dionysius, III 69, IV 59—61; Livy, I 38 and 55; Plutarch, *Poplicola*, 13 ff.; Cicero, *Rep.*, II 20 (36); Tacitus, *Historiae*, III 72; cf. Ausonius, *Ordo nob. urb.*, 120—123.

² Dionys., III, 69; IV, 59; Livy, I, 38, 7; I, 55; Plut., *Popl.*, 14; Tac., *Hist.*, III, 72; cf. Macrobi., *Sat.*, III 4, 7 ff.; Cic., *de rep.*, II 20 (36).

³ Dionys., IV, 59; Plut., *Popl.*, 14; Tac., *Hist.*, III, 72. Tacitus alone connects the building of the temple also with the name of Servius Tullius.

⁴ Livy, I, 55.

⁵ Livy, I, 56; Cic., *Verr.*, V, 19, 48.

pediment.¹ We are also told at some length of the ceremonies and of the prodigies which were connected with the erection of the temple: how the site chosen for it by the augurs was designed to be the *caput rerum* through the finding of a human skull²; how several divinities worshipped there of old permitted their cult places to be moved — all except Terminus and Iuventas, whose altars, symbols of stability and youthful vigour, were included in the new temple construction³; how the fictile quadriga, when fired, instead of shrinking dilated so that the walls of the kiln had to be pulled down; and how the Veientes, taking this as an omen of Rome's coming superiority, withheld the quadriga but were intimidated into giving it up by another portent.⁴ The temple was not dedicated until after the expulsion of the Tarquins, according to the best tradition in 509 B. C., the first year of the Republic, when this task fell by lot to the consul M. Horatius Pulvillus.⁵

The temple of the Etruscan kings stood for more than 400 years, defying the Gallic storm and the thunderbolts of heaven,⁶ enriched by spoils of war and other votive offerings,⁷ repaired but in the main unaltered,⁸ and crowned by its pompous quadriga, which was reckoned among the *pignora imperii Romani*.⁹ In 83 B. C., however, during the Social War, the old temple was completely destroyed by fire.¹⁰ Sulla undertook the erection of a new temple, and for this purpose he collected great sums of money and took some Corinthian columns from the unfinished temple of Zeus Olympius in Athens.¹¹ The new temple was erected on the foundations of the old and mainly on the same model.¹² Sulla, however, did not live to see its dedication, which was performed in

¹ Pliny, *NH*, XXXV, 157, citing Varro, states that Vulca was called to Rome by Tarquinius Priscus. The fact that the construction and decoration of the temple is ascribed to both Tarquinii, is explained as a duplication by Pais, *Storia critica di Roma*, I: 2, p. 520. The image represented the god standing, with a thunderbolt in his right hand (Ovid, *Fasti*, I, 201 f.; cf. Juvenal, XI, 115 f.); its face was coloured red at festivals (Pliny as above, and XXXIII, 111).

² Dionys. IV, 59; Livy I, 55, Florus I, 1, 7, 9; Varro, *LL*, V, 41; Dio Cass. frg. 11, 8 (ed. Dind.); Zonaras, VII, 11, 5, from Dio Cass. (ed. Boissvain, I, pp. 29 f.).

³ Dionys. III, 69; Livy, I, 55; V, 54, 7; Cato, *Orig.*, I, 23, in Festus, 162; Florus, I, 1, 7, 8; Ovid, *Fasti*, II, 667 ff.; Servius, *Ad Aen.*, IX, 446; Lact., *Inst.*, I, 20, 38; Augustin., *Civ.*, 4, 23. In addition to Terminus and Iuventus, Augustinus also mentions Mars.

⁴ Plut., *Popl.*, 13; Pliny, *NH*, XXVIII, 16; a different tradition in Festus, pp. 340—42 L., s. v. *Ratomena porta*.

⁵ Polyb., III, 22; Livy, II, 8, VII, 3; Plut., *I. c.*, — Tacitus, *I. c.*, and Dionys., V, 25 put the dedication in the second consulate of Horatius, 507 B. C. Cf. Mommsen, *Chron.* p. 199.

⁶ In 278 B. C. a fictile statue on the roof of the temple, representing Summanus (or Jupiter), was struck by a thunderbolt: Cic., *de div.*, I, 16; cf. Livy per. 14. In 179 B. C. several statues were thrown down by a storm: Livy XL, 45. In 156 B. C. a storm ravaged the temple: Obseq. 16.

⁷ The instances are collected by Jordan, *TSR*, I: 2, pp. 13—18.

⁸ The first reparation of which we are told was undertaken in 179 B. C., when the columns were stuccoed and shields and other signa fixed on them in earlier times were removed: Livy XL, 51, 3; Pliny, *NH*, XXXV, 14; cf. Jordan, *TSR*, I: 2, p. 19, note 13. After the beginning of the third Punic war a mosaic floor was laid in the temple, and in the censura of L. Mummius the coffers of the ceiling were gilded: Pliny, *NH*, XXXIII, 57, XXXVI, 185.

⁹ Servius, *ad Aen.*, VII, 188.

¹⁰ The cause of the fire was not settled, and the authors' statements do not agree; cf. Dionys. IV, 62; Tac., *Hist.*, III, 72; Appian., *Civ.*, I, 86; Dio Cass. frg. 106, 2 Dind.; Cassiodorus to the year 671 (from Livy 98); Obseq. 57.

¹¹ Tac., *Hist.*, III, 72; Plut., *Popl.*, 15; Val. Max. IX, 3, 8; Plin., *NH*, XXXVI, 45.

¹² Dionys., IV, 61; Tac., *Hist.*, III, 72.

69 B. C. by Q. Lutatius Catulus, who had been entrusted with the actual restoration.¹ The temple built by Catulus was repaired by Augustus² and stood until 69 A. D., when it was destroyed by fire during the struggles between the partisans of Vespasian and those of Vitellius.³ A new temple was erected by Vespasian, still on the old foundations and on the old plan, but with an increase in height.⁴ This temple was dedicated before the death of the emperor, but was destroyed shortly afterwards, by the great fire of 80 A. D.⁵ A new temple was vowed by Titus and completed by Domitian, who built it with sumptuous magnificence, bringing columns of Pentelic marble from Athens for it, and spending twelve thousand talents for the gilding of it.⁶ This gorgeous temple stood throughout the declining years of the Empire and, though occasionally rifled by barbarians,⁷ was the object of admiration still in the VI century A. D.⁸ The date of its destruction is unknown.

The appearance of the original temple — the only one which concerns us here — can be made out in its principal features from descriptions and statements given by ancient authors, supplemented by evidence drawn from ancient representations of it, and from the remains of the building itself. The most complete description is given by Dionysius of Halicarnassus.⁹ According to him, the temple was erected on a high rectangular platform (*κρηπίς*), measuring about 200 feet on the sides, or 8 *plethra* in circumference, its length being scarcely 15 feet greater than its width.¹⁰ The temple faced south, and had a *pronaos* with three rows of columns, one row along each of its longer sides, and — as must be concluded from the author's silence on this point — no colonnade at the back. It had three parallel cellae, covered by the same roof; that in the middle was set apart for Jupiter, while the two others were those of Iuno and Minerva. That this description, though originating from an author of the Augustan age, really applies to the original temple, is clear already from its insertion into the history of the Tarquins, and above all from the author's own statement that the temple of his time, built by Catulus, was erected on the same foundations (*τοῖς αὐτοῖς θεμελίοις*) as the old, and differed from this only in regard to the costliness of the material used for it. The statement is confirmed by Tacitus, who says that the Sullan temple was erected upon the traces of the old (*isdem vestigiis*).¹¹ This adherence to the form of the original temple was obviously due to religious conservatism, for when Vespasian built his new temple we hear that the *haruspices* ordered the new building to be erected upon the old foundations

¹ Tac., *Hist.*, III, 72; Plin., *NH.*, VII, 138; Gellius, II, 10; Cic., *Verr.*, IV, 31, 69; Livy, per. 98; Cassiod., to the year 685.

² *Mon. anc.*, IV, 20.

³ Tac., *Hist.*, III, 72; Plut., *Popl.*, 15; Cass. Dio, LXV, 17; Hieron. to Euseb. a. Abr. 2089; Victor, *Caes.*, 9.

⁴ Tac., *Hist.*, IV, 53; Plut., *Popl.*, 15; Cass. Dio, LXVI, 10; Suet., *Vesp.*, 8; Victor, *Caes.*, 9.

⁵ Cass. Dio, LXVI, 24; Suet., *Dom.*, 5; Plut., *Popl.*, 15.

⁶ Plut., *Popl.*, 15; Cass. Dio, LXVI, 24; Suet., *Dom.*, 5.

⁷ In the early V century A. D. Stilicho took away its gilded bronze doors (Zosim. V 38), and in 455

A. D. Geiseric took the half part of the gilded roof-tiles (Procop., *Vand.*, I, 5, vol. I, p. 332 Dind.).

⁸ Cassiodor, *Var.*, VII, 6.

⁹ Dionys. IV, 61.

¹⁰ According to these statements, the width of the platform was 192.5 feet, and its length 207.5 feet. There has been much discussion whether Dionysius used the shorter Attic-Roman foot = 0.296 m., or the longer, Ptolemaic (?) foot = 0.308 m. In the former case the measurements of the platform were 56.98×61.42 m.; in the latter, 59.29×63.91 m.

¹¹ Tac., *Hist.*, III, 72.

and according to the plan of the previous building, since »the gods did not like the old form to be changed» (*nolle deos mutari veterem formam*).¹ The only alteration permitted by religion was an increase of the height; since in this respect the temple of Catulus was considered to have been defective. The Sullan temple, consequently, was a low building, and the high marble columns taken from the Athenian Olympieion were probably never used for it. The small height of the building no doubt was a feature taken over from the old temple and imposed by religious considerations. Catulus, however, apparently found the proportions too squat, since we hear that he tried to lower the Capitoline area, in order to introduce a long flight of steps leading up to the temple, and to get a better harmony between the large pediment and the podium. This, however, he was not able to do, because of the subterranean chambers below the area, the so-called *favisae*, which served as store-rooms for discarded votive offerings and for ancient figures fallen from the roof of the old temple.²

Dionysius' description is to be supplemented by a passage in Vitruvius,³ who cites the Capitolium as an example of araeostyle temple constructions, which he characterizes as *varicae*, *barycephalae*, *humiles*, *latae*, with intercolumniations so wide that the architrave was necessarily made of continuous wooden beams, and with a decoration of terracotta or of gilded bronze.

From these descriptions it is clear that the temple of the Tarquins in its main features was conformable with the type of sacred edifice described by Vitruvius as the Tuscan temple, having an almost square plan agreeing, within 5 m., with the proportions of 5 : 6 prescribed by Vitruvius, three parallel cellae, and a deep proanos with squat, widely spaced columns carrying a wooden architrave and a large, overhanging roof; only that the Capitoline temple was executed on a larger scale, having an extra row of columns at either side and in the front. Assuming that the Capitolium corresponded to the scheme of Vitruvius also in regard to the width of the cellae, for which the architect gives the proportion of 3 : 4 : 3, and to the disposition of the columns, which he places in line with the cella walls, the Capitolium would have had a hexastyle front, with a central intercolumniation of greater width than the other intercolumniations.

A temple front of this type is to be seen on the coins of Petillius Capitolinus, struck in 40 B. C.⁴ These coins apparently represent the temple built by Catulus, but there can be no doubt that the hexastyle disposition of this temple was a feature taken over from the earlier temple. Too much stress, however, cannot be laid upon the numismatical evidence, for the earliest coins representing the Capitolium, and the only ones which may have reference to the original temple, those struck by Volteius in 78 B. C.,⁵ show a tetrastyle temple front. These representations, however, must be wholly conventional, since a tetrastyle disposition of the columns on a podium measuring 192.5 feet in width would imply the absurdity of an average intercolumniation of about 60 feet, or about 18 m.

Turning now to the actual remains of the temple, we must state that these are discouragingly few, owing to the total destruction of the upper parts of the building

¹ Tac., *Hist.*, IV, 53.

² Gellius, II, 10, citing Varro.

³ Vitruv., III, 3, 5.

⁴ Grueber, *Coins of the Roman Republic in the*

British Museum, I, pp. 571 f., Nos. 4217—4225, pl. LVI: 3—6.

⁵ Grueber, *l. c.*, I, p. 388, Nos. 3154—3157, pl.

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during the Middle Ages, and the subsequent damage caused by the builders and owners of the Palazzo Cafarelli, which now, transformed into the Museo Mussolini, covers the ruin. The remains consist of portions of a mighty substructure discovered during excavations undertaken in the latter half of the last century and during the explorations carried out by Paribeni in 1919. The substructure consists of walls built of rectangular blocks of friable grey tufa (*cappellaccio*) laid without mortar and badly joined. They are set deep in the ground and seem to have reached a height of 4—5 m. Archaeological criteria in connection with the literary tradition make it evident that this substructure is that of the original temple, upon which also the subsequent temple constructions were founded.

Of the substructure three corners and parts of the sides were laid bare in Paribeni's excavation, and from these it could be established that the temple had an almost square ground plan, facing south with a deviation of $26^{\circ} 30'$ to the east, and measuring 55 m. in width and 60 m. in length. These measurements agree surprisingly well with those given by Dionysius, especially if we assume that the author used the Attic-Roman foot of 0.296 m. The differences are easily explained, considering that 1) the modern measurements are taken from the substructure and, owing to the irregular construction of this, are expressed in round numbers; and that 2) Dionysius' measurements apparently are also round numbers (8 *plethra*, 200 feet) and probably refer to the podium, which presumably had a facing adding to its dimensions.

From the traces discovered in the excavations it is clear that the interior of the square temple foundation consisted of several cross-walls. One of these, now visible in the Museo Mussolini, is 4 m. thick and runs parallel to the outer east wall, which is 5.60 m. thick; the distance between the walls is 4.70 m. Assuming that each of these walls supported a row of columns, the interaxial distance between these columns would have been 9.50 m. Assuming, further, that this outer intercolumniation was equal to the following one determined by the width of the side cella, and giving to the central cella and intercolumniation a width of 12.67 m.¹ (according to the Vitruvian proportion of 3:4:3), the entire width of the temple front thus reconstructed would be $= (2 \times 2.80) + (4 \times 9.50) + 12.67 = 56.27$ m., that is, only 1.27 m. more than the actual width of the foundation. This difference cannot be regarded as significant especially as the centre of the last column would still fall on the west side wall of the foundation, at a point 1.53 m. distant from its outer edge.² If we assume that the central cella, instead of being exactly $\frac{1}{10}$ wider than the side cellae, was some metre smaller in width — which is a quite natural surmise considering the very great width of the central intercolumniation resulting from a strict adherence to the Vitruvian scheme — the small difference of 1.27 m. is easily disposed of.

From the passage in Vitruvius cited above it is clear that the architrave and roof of araeostyle temples like the Capitolium were of wood and had to be protected and decorated by a casing of terracotta or of gilded bronze. That the decorating elements

¹ Not 12.75 m., as was calculated by Dr. Scott, *l. c.*, p. 100.

² The statement made by Dr. Taylor, *l. c.*, pp. 107 f., that the centre of the last column at this end

would therefore fall at a point 1.45 m. from the edge of the wall, instead of at the centre, apparently is due to a miscalculation.

of the temple were of terracotta is clear, moreover, from the story of the fictile quadriga, which apparently served as a central acroterion, and from the relation of an accident which happened in 278 B. C., when a thunderbolt struck off the head of a fictile figure on the roof of the temple, representing Summanus or perhaps Jupiter himself.¹ It is not clear, however, whether this figure stood in the quadriga, or whether it was a separate figure decorating another part of the roof. It is probable, indeed, that the slopes of the pediment were decorated with large statues of terracotta, in the manner shown by the coins representing the temple of Catulus,² which in this respect as in others probably took its pattern from the earlier temple. The style of these figures is shown by the famous terracotta sculptures from Veii, which probably originate from the school of Vulca, the Veientine artist who made the image of Jupiter preserved in the central cella of the temple. For the rest the decoration probably consisted of tiles, antefixes, and revetment plaques of terracotta similar to those brought to light on several temple sites in Latium and in Etruria. To what extent gilded bronze may have been used for the decoration escapes our knowledge. That the use of this costly material cannot have been frequent may be gathered, however, from the fact that when Catulus covered his new temple with tiles of gilded bronze, this luxury was not unanimously approved of by his contemporaries.³ In 296 B. C., however, the Ogulnii set up a figure of Jupiter in a quadriga on the summit of the temple⁴; this sculpture was probably of bronze, but it is not clear whether it replaced the old fictile quadriga or whether it was set up on the northern pediment as a counterpart of this. In 192 B. C. we hear of another gilded quadriga which was set up in *Capitolio*, together with twelve gilded shields, which were set up in *cella Iovis supra fastigium*.⁵

The remains of architectural terracotta decoration that have come to light on the Capitoline hill are exceedingly few, and only one or two pieces of them can be ascribed with any probability to the Capitoline temple itself. This circumstance may be explained by the building activity on the hill in later times, but it may also be due to the fact that the remains of the burnt temple were probably carried away when the following temple was built⁶; the remains of terracotta sculptures fallen from the roof of the temple in earlier times and preserved in the subterranean caverns of the hill, the *favisae*, are perhaps still to be discovered.

Most fragments of architectural terracottas that have come to light on the hill have been discovered in the *Via di Monte Tarpeo*. Here was found, in 1878, the painted eaves-tile described below as No. I: 1. Other pieces of tiles, and a small fragment of a terracotta frieze with traces of ornaments, were found here in 1882, when the south-east corner of the temple foundation was laid bare.⁷ In 1896, still in the *Via di Monte Tarpeo*, were brought to light the terracotta fragments described under the Nos. I: 2, II: 1 below.

¹ Cic., *de div.*, I, 16; Cf. Livy, per. 14.

² Cf. the coins of Petillius Capitolinus cited above, note 32.

³ Pliny, *NH*, XXXIII, 18.

⁴ Livy X, 23, 11.

⁵ Livy XXXV, 41, 8. From this passage it may be inferred that there was a separate shrine inside

the central cella, or that the cella itself had a separate pediment.

⁶ This was done, at least, before the temple of Vespasian was begun, according to Tacitus, *Hist.* IV 53: »haruspices monuere ut reliquiae prioris delubri in paludes aveherentur».

⁷ Dressel, *BICA*, 1882, pp. 225 ff.

During the excavations of 1919, finally, was discovered, on the same spot where the last-mentioned fragments were found, a small terracotta antefix representing a female head executed in Hellenistic style.¹ In the same excavation was brought to light, from a *pozzo* at the north-west corner of the temple foundation, a fragment of a strigilated cornice, painted with vertical stripes of red and black.²

GROUP I.

Terracottas of archaic style.

I:1 (Pl. F: 1) — Fragmentary eaves-tile decorated with a painted border composed of maeander stripes, red and black alternately, on a cream ground; the side edges of the border consist of thick stripes of black. The clay is light yellowish-grey, with black particles of augite. The tile is 63 cm. wide, with raised side edges 5.5 cm. high. It is 5 cm. thick, but its front edge is thinned to a thickness of only 4 cm. Its length, as preserved, is 67 cm. The width of the painted border is 32.5 cm.

This tile was found in the Via di Monte Tarpeo and may with some confidence be ascribed to the temple of Jupiter.

Rome, Museo Mussolini: Fiorelli, NS, 1878, p. 235; Gatti, BC, 24, 1896, pp. 120, 189, pl. XII—XIII: 3; Durm, BER, p. 82, fig. 90; Pinza, MAL, 15, 1905, cc. 496 ff., fig. 152; Helbig, Führer, I, p. 592; Van Buren, JRS, 4, 1914, p. 183; Scott, l. c., pl. 5: 2.

I:2 — Part of a palmette, probably from the upper edge of an open-work cresting. The lobate palmette petals have cordoned edges, and rise from a concave arching band; to the right is a fragment of another arching element. The petals are alternately red and black, with white edges; the arching band is white with one red and another black edge; on the other arching part are two stripes, red and black. The back is flat, but the design is repeated on it in the same colours.

Found in the Via di Monte Tarpeo; now lost or mislaid. It is said to have been of great dimensions (about 21 cm. high) and therefore probably belonged to the temple of Jupiter.

Gatti, NS, 1896, p. 185; id., BC, 24, 1896, p. 119, p. 189, pls. XII—XIII: 4; Van Buren, JRS, 4, 1914, p. 183; id., FTR, p. 47 (Akroteria, Type VI: ii); Scott, l. c., pl. 5: 3.

I:3 — Antefix in the shape of a silen's head, with rounded, staring eyes, highly arched brows sharply outlined, a wrinkled forehead, and a snub nose. The hair is short and recedes far back above the temples. Most of the beard is broken away, with part of the mouth and moustache; the ears and the shell are totally missing. The surface is covered by a yellowish slip, on which are traces of colour, red on the flesh, black on the hair.

Height as preserved 16 cm.

This antefix is identical with another specimen found at Civita Castellana (Sporadic

¹ NS, 1921, p. 47, fig. 6.

² NS, 1921, p. 44.

Finds, No. I:2), save that it is a little larger than this. It is found on the site of the Capitoline temple, according to Helbig.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, HM, p. 88, H. 186; Bildertafeln, p. 68.

I:4 (Pl. 103:369) — Antefix in the shape of a female head, with a flat forehead, gently arched brows, narrow, slightly oblique eyes between well-marked lids, full cheeks, a firm chin, and a finely modelled mouth with raised corners. The nose is straight and rather broad; its tip is damaged. The hair is in vertical, parallel waves above the forehead, with a scalloped edge. The head is crowned by a simple diadem. The back merges into the cover-tile, a small part of which is preserved above.

The clay is light yellowish-grey with black particles of augite. The face was apparently painted white. The hair, brows, outlines of eyes, and irises are brownish black. On the diadem is an embattled border in black.

Height 22 cm.

The antefix was found in the garden of the church of the Aracoeli, at the foot of a wall of *opus quadratum* and at a depth of six metres. It may have belonged to a temple that stood on or near the site where afterwards rose the temple of Iuno Moneta, said to have been erected in 344 B. C.

Rome, Museo Mussolini: BC, 4, 1876, p. 227 (No. 49); BC, 17, 1889, p. 229 (No. 34); Dennis, CCE, II, p. 495; Winter, TFT, I, p. CXXI; Pinza, MAL, 15, 1905, cc. 500 ff., figs. 153 a, b, c. 763; Helbig, Führer, I, p. 576 No. 1009; Van Buren, JRS, 4, 1914, p. 183, pl. XXXII:1; Graffunder, in Pauly-Wissowa, RE, 2, Reibe, I, p. 1028; Van Buren, FTR, p. 17 (Antefixae, Div. IV, type IX), pl. X:2; Jones, CPC, p. 323, No. 103, pl. 120; Giglioli, AE, pl. CLXXXIII:3, p. 34.

I:5 — A fragment of a figured frieze plaque identical with those found at Velletri (No. I:3), Veii (Sporadic Finds, No. 2), and on the Palatine (No. I:4), representing a chariot race to the right. The fragment shows the hindlegs and tails of a pair of horses.

Muñoz-Colini, Campidoglio, p. 12, fig. 8.

I:6 — A fragment of a frieze plaque identical with those found at Velletri (No. I:4), on the Palatine (No. I:6) and in the Forum Romanum (No. I:4), representing three pairs of armed riders galloping towards the left. The fragment shows the raised arm of the rider in the middle, brandishing a sword, with part of strigilation above.

Muñoz-Colini, o.c., p. 12, fig. 8.

I:7 — Fragment of a strigilation, similar to that of the plaques from Velletri, but higher.

Muñoz-Colini, o.c., p. 12, fig. 8.

I:8 — A fragment of the lower part of a revetment plaque identical with certain specimens from the temple of Mater Matuta at Satricum (No. II:17), showing reversed fan-shaped palmettes alternating with long, hanging buds crowned by erect lotuses and arched over by volute bands linked two by two.

Muñoz-Colini, o. c., p. 11, fig. 7.

I: 9 — Small fragment of a revetment plaque showing part of lotus-flower in relief, the side petals of which end in volutes. Found in Via Tor de' Specchi.

Muñoz-Colini, o. c., p. 58, fig. 43, left.

I: 10 — Small fragment of hardly definable character, showing part of slab with curved edge decorated with painted geometric pattern.

Muñoz-Colini, o. c., p. 58, fig. 43, right.

GROUP II.

Terracottas of Hellenistic style.

II: 1 — Upper part of a small female figure clad in a chiton with apptygma, with traces of hair-locks on the shoulders, and a string of pearls round the neck. Head and arms missing. The back is flat, with painted red hair-locks. The chiton was dark red. Height 20.5 cm.

This fragment was found together with the palmette described above, but owing to its small dimensions it can hardly have belonged to the temple of Jupiter. It is now lost or mislaid.

NS, 1896, p. 186; Gatti, BC, 24, 1896, p. 119, p. 189, pl. XII—XIII: 1; Van Buren, JRS, 4, 1914, p. 183.

II: 2 — Small antefix in the shape of a female head of Hellenistic style, with the hair dressed in numerous twisted locks gathered at the back. Found in the excavations of 1919; now lost or mislaid(?).

Paribeni, NS, 1921, p. 47, fig. 6.

ESQUILINE.

GROUP I.

Archaic terracottas.

I: 1 (Pl. 104: 371) — A fragmentary frieze plaque representing a triga and a biga, the latter with winged horses, proceeding towards the right; behind the driver of either chariot stands a passenger, on the triga a man, on the biga a woman, and along with the horses of the triga, on the off side, walks another man. Above was a strigilation now mostly missing.

The plaque is identical in every respect with those found at Velletri (No. I: 1). The right end, with the figure preceding the procession, is broken away. The surface is rubbed, and the polychromy is gone, except some faint traces of red on the wings of the horses, and of black on the background.

Found in 1874 in a chamber tomb in the Via Napoleone III, near the church of S. Antonio.

Length as preserved 59.3 cm., height as preserved 24 cm., height of figured field 21 cm.

Rome, *Antiquarium Comunale*: Lanciani, BC, 3, 1875, p. 51, pls. VI—VIII: 1; Dennis, CCE, I, p. 494; Gamurrini, RM, 2, 1887, p. 225; Pinza, MAL, 15, 1905, cc. 212 ff., fig. 90; Nachod, RI, p. 52, No. 39 b; Montelius, CPI, II, pl. 361: 17; Moretti, *Ausonia*, 6, 1912, pp. 147 ff.; Helbig, *Führer*, I, pp. 558 f., No. 976; Van Buren, JRS, 4, 1914, pp. 188 f.; id., FTR, p. 68 (Friezes, type V: iv), pl. XXXI: 3; Springer, HKG, I¹², p. 465, fig. 897; Colini, BC, 51, 1923, pp. 301 f., note 1; Jones, CPC, pp. 213 f., No. 6, pl. 86; Munoz-Colini, *Antiquarium*, pl. XXIX: 2; Giglioli, AE, pl. C: 3, p. 21.

I: 2 (Pl. 107: 382) — Fragmentary torso of an Amazon, modelled in the round, about half life-size. The piece is composed of two fragments; the back is missing. The chest is protected by a cuirass with movable shoulder-pieces of square form, ending with rounded tabs, and executed in relief. At the shoulders the folded sleeves of a chiton are visible. The extended left arm, which is preserved to above the elbow, carried a large round shield, a piece of which remains attached to it; the right arm seems to have been stretched straight upwards. The back of the shield is rounded and well finished.

The piece is made of a yellowish-red clay containing particles of sand and pozzolana; the surface is covered by a fine, thick slip of the same colour and is highly polished. The modelling is exquisite, the polychromy tasteful, and the colours are applied with great care and precision. The flesh is cream. The cuirass is also cream, with red edges and ornaments in red and black: on each shoulder-piece is an eight-pointed star, red with black rays and black centre, and below this is a row of black squares, while the end tabs are filled in with black; round the waist was a maeander pattern in red and black, and below the left arm-pit is a row of small stars with red and black rays. The shoulder-pieces are fastened by two red thongs, tied into a black bow above the waist. In the left side is a slit indicating a wound; it is painted in dark red, and from it spread undulating lines of red, indicating flowing blood. The sleeves of the chiton are black and bordered, on both sides of the garment, by a row of black dots on a cream band edged with red. The inside of the shield is red, with a curved strap decorated with chequers in black, white, and red, and fastened to the rim by means of a boss outlined black with cream centre, and by three white cords. The outside of the shield is cream, with remains of a large star, whose rays are alternately red and black.

The cream colour of the flesh, and the form of the breast, which is over-developed for a male figure, indicate that we have to do with a representation of an Amazon.

To the same figure may belong a right shin, with slim ankle and very full calf protected by a greave with raised edges; the flesh is cream, the greave, orange bordered with red. One side of the fragment is rough and unpainted, which seems to indicate that the figure was set against a background. The use of the figure is, however, uncertain.

Actual height of torso 21 cm., width 37 cm.; length of shin 23 cm.

Rome, *Antiquarium Comunale*, Nos. 3363, 3378: Lanciani, BC, 3, 1875, p. 54; Dennis, CCE, II, p. 494; Milani, MI, I, 1885, p. 93, note 8; Graillet, MAH, 16, 1896, p. 162, note 6; Petersen, RM, 11, 1896, p. 179; Deonna, STC, pp. 103 ff., fig. 3; Rizzo, BC, 39, 1911, pp. 34, 54; Wiegand, GNC, p. 19; Van Buren, JRS, 4, 1914, pp. 187 f., fig. 25; id., FTR, pp. 42 f. (Akroteria, type V: ii), pl. XIX: 3; Jones, CPC, pp. 330 f., Nos. 144—145, pls. 120, 124.

I: 3 (Pl. 107: 383) — Antefix in the shape of a silen's head. The silen has equine ears, a wrinkled forehead, well-marked, curved brows, oblique staring eyes between thick lids, a short and extremely broad nose, and thick lips. The hair is in a row of thick spiral locks above the forehead and at the temples. The beard is full and long, with a ripple of horizontal, curving undulations; at either side of it are three straight strands of hair. The moustache is double, drooping, with curved ends. On the head is a wreath of ivy-leaves and berry-clusters. The base is flat and partly hidden by the beard. The back is slightly concave, with a fragment of a flying strut. Missing: right ear with ivy-leaves, berry-cluster, and parts of hair-strands and base on the same side; ivy-leaves above head damaged.

Colouring: — Flesh, white; hair, brows, and eyelids, black; irises, yellowish-red, outlined with black and with black pupils; beard, black with white radiating wave-lines and a red mouche; moustache, red; inside of ears, red with black dashes indicating hairs; ivy-leaves, white; berry-cluster, red; on base, white maeander with white squares in the spaces, which are filled in with black above and red below.

Found near the church of S. Antonio, in 1877, together with the stips votiva of a temple.

Height 33.5 cm.

Rome, *Antiquarium Comunale*, No. 3374: BC, 5, 1877, p. 276, No. 2; Dennis, CCE, II, p. 495: BC, 17, 1889, p. 229, No. 33; Pinza, MAL, 15, 1905, cc. 508 ff., fig. 157, c. 785; Helbig, Führer, II, p. 576, No. 1010; Graffunder, in Pauly-Wissowa, RE, 2. Reihe, I, c. 1028; Van Buren, JRS, 4, 1914, p. 189, pl. XXXII: 2; id., FTR, p. 10 (Antefixae, Div. II, type III), pl. III: 4; Colini, BC, 51, 1923, pp. 304 f., note 1, No. 7; Jones, CPC, p. 322, No. 99, pl. 120; Munoz-Colini, *Antiquarium*, pl. XXX: 2; Giglioli, AE, pl. CLXXII: 4, p. 32.

I: 4 — Head of a bearded warrior (Herakles?), covered by a lion's mask. The head is carefully modelled. It has almond-shaped eyes protruding between sharply marked lids, a straight nose, a broad mouth, and a drooping moustache. Most of the beard is broken away. The hair is in a row of thick spiral locks above the forehead, and above these are the lion's teeth, all square-ended and of the same length. The left side of the head is unfinished, the back missing. The clay is light yellowish-grey, with particles of augite.

Colouring: — Flesh, red; eye-balls and lion's teeth, white; brows, eye-lashes, and beard, black; irises, dark red circles; lips, dark violet edged with light red; moustache, red with black oblique lines; hair, dark violet; lion's skin, light red with black lines marking folds round mouth.

Height 8 cm.

Found on the Esquiline.

Berlin, *Antiquarium*, No. 9102.

GROUP II.

Later terracottas.

II: 1 (Pl. 107: 384) — Antefix in the form of a silen's head. The silen has equine ears, fleshy brows overhanging the small, snub nose, thick lids, and fairly wide eyes, on which the pupils and the outline of the irises are marked by boring and incisions. Across the

forehead is a deep horizontal depression. Above it the hair grows up in short separate locks crowned by a wreath of ivy-leaves, with two berry-clusters in front, bound with a *taenia* whose ends, now broken away, hung down loosely at the sides. The lower lip, part of the moustache, and most of the beard are restored. The clay is yellowish-grey, with particles of augite.

Colouring: — Flesh, red; irises, black; hair, beard, and moustache, yellow; *taenia*, red.

Height including restoration, 28 cm.

Found in 1889 in the Via dei Serpenti.

Rome, Antiquarium Comunale, No. 3348: BC, 17, 1889, pp. 223, 507, No. 4; Gatti, NS, 1889, p. 159; Van Buren, JRS, 4, 1914, p. 190, pl. XXXIII: 1; Colini, BC, 51, 1923, pp. 304 f., note 1, No. 6; Jones, CPC, p. 324, No. 107, pl. 120; Munoz-Colini, Antiquarium, pl. XXXI: 1.

II: 2 — Fragment of an antefix or acroterion of semicircular form, with an outer concave border and an edge of rounded teeth; in the middle was a bird(?) in high relief, of which now only the three-toed feet remain.

Colouring: — On outer border, anthemion in red and black; teeth outlined alternately with red and black.

Height about 24 cm.

The fragment was found in 1896 in the Via dei Serpenti, under the church of S. Francesco di Paolo. The style is that of the early fourth century, and it has been suggested that it belonged to the temple of Juno Lucina, dedicated in 375 B. C., which stood not far from the spot where it was found. Today it seems to have been lost or mislaid.

Gatti, BC, 24, 1896, p. 190, p. 309, pls. XII—XIII: 2; id., NS, 1896, p. 326; Van Buren, JRS, 4, 1914, p. 190; id., FTR, p. 37 (Akroteria, Type I: viii); Strong, AAR, I, p. 113, fig. 120 (erroneously ascribed to the Capitoline temple).

II: 3 (Pl. 106: 381) — Antefix representing a nymph and a small satyr. The nymph wears a long high-girt chiton with apoxygma reaching to the knees, and a mantle gathered into a bunch of folds across her body. She stands facing the front, resting on her right leg, while the left is advanced and slightly bent. Her right hand rested on the head of the satyr, who reaches up his left arm to grasp her garment. He is nude except for a nebris which is fastened round his neck and hangs down behind; he has goat's legs, a bloated paunch, and highly developed breasts, and was probably ithyphallic. On the opposite side of the nymph are traces of a herm. Missing: Upper part of nymph from above girdle, left arm, right hand with part of forearm; head of satyr, right hand, and phallus; upper part of herm; base largely restored.

The back of the nymph is hollow, and there are traces of a flying strut. Clay yellowish-grey, with lumps of pozzolana; cream slip; no colour.

Height 37 cm.

Found on the Esquiline.

Rome, Antiquarium Comunale, No. 3373: BC, 3, 1875, p. 255, No. 4; Dressel, AICA, 1879, p. 273, note 1; Winter, TFT, II, p. 406, B; Jones, CPC, p. 322, No. 101, pl. 120.

II: 4 (Pl. A: 1) — Large, semi-cylindrical ridge-tile. At one end the tile has a projecting, semi-circular edge, which was inserted into the adjoining tile. In the lower edges of the tile are square openings (7×8 cm.), two on either side, designed to receive the raised side edges of the rain-tiles, while the topmost cover-tiles were inserted into semi-tubular projections attached above the openings.

The tile is made of a light yellowish-grey clay mixed with particles of augite and pozzolana. It is decorated with oblique, crossing bands of black.

Length of tile 119.5 cm.; including edge at end, 124 cm. Height 30 cm. Width below 54 cm.; including tubes at both sides, 76.5 cm.

Rome, Antiquarium Comunale, No. 4400; Durm, BER, p. 89, fig. 106.

II: 5 (Pl. A: 2) — Large, semi-cylindrical ridge-tile, with a projecting edge at one end and semi-circular openings for the ordinary cover-tiles.

The clay is similar to that of the previous tile. The decoration consists of broad zigzag bands, alternately black and red, on a cream ground.

Length of tile 117 cm.; including edge at end, 127 cm. Height 37 cm. Width 48 cm.

Rome, Antiquarium Comunale, No. 2226; Durm, BER, fig. 95.

LARGO ARGENTINA.

Marchetti-Longhi, BC, 60, 1932, pp. 253—346, pls. I—IV; id., BC, 61, 1933, pp. 163—194, pls. I—III; id., BC, 64, 1936, pp. 83—139, pls. I—VI; Lugli, *I monumenti antichi di Roma e suburbio*, vol. III: *A traverso le Regioni*, pp. 23—50, pl. II, with bibliography on p. 26.

The work of clearing and excavation carried out in the Largo Argentina from 1926 onwards has enabled us to get a highly interesting picture of the development of a complex of Roman temples and of the area surrounding them during a period in which inherited Italic or Etrusco-Italic architectural forms were gradually superseded by or mixed with Hellenistic ones. Since, however, the researches in the area are not yet carried to a definite end, and the results hitherto obtained are only partially published, the following exposé is confined to giving only a few main features of the appearance of the temples themselves during the chief phases of development.

Three of the four temples discovered, indicated, in lack of definite identification,¹ by the letters A, C, and D, were in all periods raised upon rectangular podia accessible over broad flights of steps in the front, while the fourth temple, labelled B, is a round temple to the front of which was added a tetrastyle portico.

The earliest remains of Temple A consist of a rectangular substructure founded on the virgin ground and constructed of tufa blocks from the Grotta Oscura quarry. Inside it are two rooms separated by a transverse wall, which indicates that the temple consisted only of a cella and a pronaos; whether it was prostyle tetrastyle or had two columns in *antis* is uncertain. This construction is dated by Marchetti-Longhi in the III century B. C.

¹ For suggested identifications, see Lugli, *o. c.*, pp. 49 f.

To a second period, corresponding perhaps to the first half of the II century, belongs a podium of Monteverde tufa, with widely projecting base and cornice mouldings, which was constructed on the old foundation. The temple plan was probably in the main unaltered. In the third period the temple took the form in which it appears today: it was made into a hexastyle peristyle building, in such a way that the old podium was maintained as a base for the cella, while a new podium of concrete, faced with slabs of Anio tufa and adorned with base and cornice mouldings, was constructed outside the old one, as a base for the colonnade. The columns are Corinthian and carved in Anio tufa. This construction took place in the first half of the I century B. C. and is to be connected with the laying out of a pavement of tufa slabs over the whole area, which probably until this time had the appearance of four separate spaces. The temple retained its form throughout antiquity, but was twice repaired during the Empire.

Temple B seems to have been constructed in the late III or early II century B. C. as a round building with cella and peristyle, erected on a podium of tufa blocks, with projecting mouldings above and below. The pronaos was probably added in connexion with the raising of the ground level and the laying out of the tufa pavement. Shortly afterwards the podium was enlarged by adding a new stylobate of peperino, with simpler cornice mouldings. In the Flavian period, finally, the cella was enlarged by building a brick wall between the columns, while the old cella was demolished.

The earliest temple on the site, and that which has suffered less from later rebuildings, is Temple C. This temple retains its original podium, which is constructed of rectangular blocks of Grotta Oscura stone laid in courses of headers and stretchers. The podium measures no less than 4.25 m. in height, 17.10 m. in breadth, and 23.50 m. in length, not including the flight of steps laid in front of it. It is founded on the virgin ground, the lower courses of blocks being laid in shallow trenches cut in the rock. It has a narrow socle but no base moulding nor any facing slabs; the outer blocks, however, are of harder tufa and more carefully hewn and joined than the inner. The upper cornice consists of a cymation and an abacus. In the interior of the podium are two rectangular rooms, a larger, longitudinal one below the cella, and a smaller latitudinal one below the pronaos. The actual remains of the cella walls belong to a rebuilding in brick of Imperial date, but there is evidence to show that the original cella had the same form as the later. The cella was rectangular and flanked by a row of columns; its back wall continued beyond the side walls, forming a small room at the end of the colonnade, and ending with an anta on either side. We have here, consequently, an example of the so-called »Italic» plan. There are no traces of the original columns, but three column foundations belonging to the original construction, and two column bases of Attic type, belonging to a rebuilding, permit us to reconstruct five columns along either side, with intercolumniations of about 4 m.¹ There is no evidence how the columns were placed in the front; we may reasonably assume, however, that the two inner columns were placed opposite the centre of the wall-faces flanking the cella door, which implies a central intercolumniation of nearly 6 m. and two side intercolumniations of about 4 m. The

¹ So according to the plan given in *BC*, 60, 1932, pl. I, while in the text, *ibid.*, p. 298, the intercolumniation is reported to be only 2.70 m., which is

apparently due to a confusion with the measure between the antae and the foundations for the contiguous columns; cf. *l. c.*, p. 297.

small depth of the pronaos (c. 7.50 m.), and the presence of the room below it, exclude the existence of a second latitudinal row of columns. The podium is dated in the later half of the IV century B. C.

Temple D, as it stands today, is a construction datable in the late I or early II century A. D., having a deep pronaos with six columns in the front and three on either side, and a cella that occupies the whole width of the podium. Future excavations, however, will probably reveal earlier phases.

There are no fragments of stone that can be ascribed with certainty to the superstructure of any of the temples in their earlier phases. Instead of this, there were found a large number of architectural terracottas belonging to different periods. On account of this we may assume that in the earliest temples erected on the site all parts above the columns, and perhaps also the columns, were made of wood, and that in the later temple constructions terracotta was also used at least for the protection and decoration of the roofs.

Most of these terracottas have not been dealt with in print, and all that I can do here, in expectation of Professor Marchetti-Longhi's definite publication, is to point out a few main types and features, on the basis of information gathered partly from the reports hitherto published, partly from a cursory examination of the fragments to which the excavator most kindly gave me access.

To the earliest terracotta remains belong apparently a number of fragments of eaves-tiles, of revetment plaques with palmette decoration, and of terminal tiles that formed a pedimental sima. These fragments were found at Temple C and are thought to have formed part of its original decoration; the types seem to tally with the date ascribed to this temple, the later half of the IV century B. C. (BC, 60, 1932, pp. 300 f., fig. 15).

Other fragments found near the temple are shown by their style and technique to have belonged to later revetments (probably II—I century B. C.). Among these are pieces of a hanging curtain decorated with palmettes, alternately erect and reversed, and connected by S-scrolls. There are also fragments of antefixes representing the »Persian Artemis» and sections of an open-work cresting crowned by palmettes in which are holes for metal *menisci*; such *menisci* were found in large numbers (BC, 60, 1932, pp. 301 f., fig. 17).

Between Temple B and C were found some fragments of fictile figures in the round and in relief, which, owing to the nail-holes that pierce them, may be considered to have formed part of a group that decorated the pediment of Temple C. There are fragments of hands and feet (BC, 60, 1932, pp. 301 f., fig. 16), of drapery, of a crested helmet, and of a goat's leg. There was also found an antefix in the form of a satyr's head, coarsely modelled, wreathed and with nebris round his neck (BC, 60, 1932, p. 305, fig. 18).

In the layer containing the ashes of the first Temple A, which, like the early Temple C, was destroyed by fire, were found some fragments of architectural terracottas, which are thus ascribable to the first phase of that temple, namely: fragments of a pendant curtain with palmette decoration, in two variants of different size; and fragments of antefixes representing the »Persian Artemis», smaller than those found at Temple C, and with *menisci* in the tops of the heads (BC, 64, 1936, pp. 97, fig. 5). These antefixes may perhaps have alternated with nude male figures, fragments of which were found at the temple, though at a somewhat higher level.

At the same temple were found numerous fragments of an open-work cresting

composed of a series of arches between which are flaming torches (BC, 64, 1936, pp. 108, 130 f., fig. 9). Most of the fragments were found at a level lying above the tufa pavement, and would therefore have been ascribable to the third period of Temple A with certainty, had not the pavement been taken away on the site where they were found so that the possibility of their having been brought to this level from below is to be reckoned with. On account of this Professor Marchetti-Longhi is inclined to attribute the cresting to the second period of Temple A, although he points out that fragments of the type in question were not found in the strata underlying the tufa pavement. It is to be observed, however, that the cresting is of a very late type, as is indicated both by the style of its decoration and by the quality of the clay, which is similar to that used for the terracotta reliefs of Imperial date. In type and ornamentation the cresting is to be compared with a similar though more elaborate specimen from Lanuvium (No. III: 11, pl. 133: 465), which is almost identical with a specimen formerly in the Palazzo dei Conservatori, now in the Antiquarium in Rome (v. Rohden-Winnefeld, ART, p. 230, fig. 470; cf. the still more elaborate type, *ibid.*, p. 180, fig. 355). Both these specimens are to be dated in the I century B.C., and so is the cresting from Largo Argentina, which on account of its simpler form may even be somewhat earlier than the two types adduced for comparison. In any case, it may safely be ascribed to Temple A in its third period. This gives us the interesting picture of a temple in which Hellenistic forms were combined with Etrusco-Italic elements: a temple with Corinthian columns carved in tufa and, probably, with architrave and geisa of stone, but with a roof decorated in the old fashion, with sima, antefixes, and open-work cresting, according to a scheme originally designed for the early Etrusco-Italic temples.

PEDIMENTAL STATUES AND OTHER ARCHITECTURAL REMAINS OF TERRACOTTA FOUND IN THE VIA S. GREGORIO.

Fiorelli, NS, 1878, p. 91; BC, 6, 1878, pp. 293—295; Jordan, TR, I: 2, p. 97, note 94; Milani, MI, I, 1885, p. 93, note 8; Deonna, STC, pp. 159—174; Helbig, Führer, I, pp. 574 f., No. 1007; Colini, BC, 51, 1923, p. 310; Guarducci, BC, 53, 1925, pp. 133—155; Jones, CPC, pp. 350 ff.; Ducati, SAE, p. 543.

During draining operations carried out in 1878 in the Via S. Gregorio — now the Via dei Trionfi — there was brought to light, about 95 m. north of the point where the Aqua Claudia crosses the street, a series of brick-built rooms, in which were found about six hundred fragments of terracotta sculptures, together with some pieces of a gilt bronze horse of natural size. From the terracotta fragments could be put together five more or less complete figures, which were exhibited in the Palazzo dei Conservatori. These figures, which were first published by Deonna, have lately been brought to the Antiquarium Comunale, where also the rest of the fragments, hitherto unpublished, are preserved.

It has long been recognized that the figures formed part of the decoration of a temple pediment, and that the scene depicted by them represented a sacrifice in the presence of divinities. Three of the restored figures, one armed male and two female, are clearly characterized as deities through their size and attitudes, while a figure of an elderly man

in toga apparently represents the sacrificer, and other figures appear as attendants, or *victimarii*; there are also fragments of the various victims.

A study of the fragments preserved in the Antiquarium, however, will show that in addition to the figures and fragments of figures that belonged to this sacrificial scene, there are a few fragments which from differences in clay and form must have belonged to another series of figures. There are also two types of terminal tiles, or *simae*, ascribable, it would seem, one to each series of figures. Finally, there are three fragments of reliefs which must have decorated other parts of a temple.

SERIES A.

The figures of the divinities are almost life-size, while the smallest of the *victimarii* is about two-third life-size. The upper parts of the figures are worked in the round, the lower parts in high relief against a flat background plaque, which is about 4.5 cm. thick and pierced with nail-holes for attachment. The figures rest upon a plinth, which projects about 16.5 cm. and has a sloping top surface, so that its thickness is 5 cm. in the front and 8 cm. at the point where it joins the background.

The clay is reddish-grey, coarse and gritty, containing particles of sand and brown lumps of pozzolana. The surface is covered by a very thin slip of a yellowish or cream colour, which serves to represent the flesh of the female figures and light parts of the drapery of these and the others.

The modelling witnesses an artist who handled his tool with great sureness and with the verve of an impressionist, not caring for correct smoothness of details but for the effect at a distance. The style is naturalistic, and the artist has been successful in bringing out the noble beauty of the two goddesses, the robust power of the armed god, the elderly emaciation of the sacrificer, and the rude muscularity of one of the *victimarii*.

A 1 (Pl. 110: 393) — Female figure characterized as a goddess through its size and noble appearance. She is seated to the right on a square base, turning her breast to front as she looks in the opposite direction, and resting her right hand on the left corner of the base to support herself.¹ Her left arm, which is missing from the elbow, was lowered. Her hair falls in two large locks on the shoulders. She is dressed in a long chiton clasped on the shoulders and girt below the breasts by a cord tied in a bow. The lower part of the body is covered by a mantle, which passes round the right side of the body and lies in a heavy fold across the thighs. Of the feet only the right is visible; it is bare, and the front of it is broken away. On the right wrist is a bracelet of twisted wire.

¹ The natural and graceful pose of the goddess has parallels among Greek terracotta figurines of IV-century and Hellenistic date; cf., for instance, Winter, *TFT*, p. 120, fig. 2, p. 129, fig. 6. The motive, however, was created at a much earlier period, as is shown by the figure of a god in a similar attitude on one of the terracotta friezes from Velletri (No.

I: 6). Another early example is the figure of Athena receiving the Stymphalian birds from Heracles, on a fragment of a metope from the temple of Zeus in Olympia, now in the Louvre (Buschor-Hamann, *Die Skulpturen des Zeustempels zu Olympia*, pl. XCVI).

The figure and the base are leaning slightly forwards. The base has plain mouldings at top and bottom and is placed a little askew. There are five nail-holes, three in the base, one between the body and the left arm, one below the right thigh, and the fifth to the right of the right ankle.

The figure is composed from a number of fragments and skillfully restored. Only the following parts are ancient: lower part of head to mouth, with part of neck (the rest of the head is restored to correspond with the head of the figure No. A 2); left breast, left shoulder, and part of left arm, with remains of hair-locks and a fragment of the background plaque; parts of right side below breast with folds of drapery in background; most of right hand with part of wrist; parts of base with folds of drapery; most of right leg with portions of drapery at either side; most of plinth.

The figure is made in three parts, comprising respectively the upper part of the body, the lower part of the same, and the altar.

Colouring: — The chiton was red; the mantle has the cream colour of the slip, with a dark red border below.

Height as restored 146 cm.

BC, 6, 1878, p. 294, No. 6; Deonna, *STC*, pp. 172 ff., No. 8, fig. 14; Guarducci, *l. c.*, pp. 134 ff., No. 4, fig. 4; Jones, *CPC*, p. 351, No. 1, pl. 122; Picard, *SA*, II, p. 359, fig. 136; Della Seta, *IA*, p. 262, fig. 284; Ducati, *SAE*, p. 543, fig. 649; Bulanda, *EE*, p. 337, fig. 168; Giglioli, *AE*, pl. CCCLXXIX: 2, p. 70.

A 2 (Pl. 111: 395) — Upper part of a female figure, also representing a goddess. The body is preserved as far down as the hips; both arms are missing from the shoulders. The head is turned towards the right. The left shoulder is a little higher than the other, the body is curved slightly to the right, and the right hip protrudes considerably. These features show that the goddess stood facing the front, looking to her right, resting on her right leg, and raising her left arm, which may have held a sceptre. She wears a chiton fastened below the breasts by a cord knotted in front; on her left shoulder is a part of a mantle which passed round the right hip and covered the lower part of the body. Her hair, bound by a triangular diadem, is parted in the middle, combed to the sides in wavy strands, and knotted up at the back; a small curl falls over the cheek in front of the left ear. On the right side of the head is a trace of a veil which probably covered the back of the head. At the left hip is a fragment of the background plaque, whose edge is cut slantingly; near the edge is a small nail-hole, and another, larger, hole pierces the body below the breast. The straight bottom of the figure is due to modern restoration.

Colouring: — Hair, chestnut brown; the chiton has the cream colour of the slip, with two perpendicular stripes of dark red running downwards between the breasts.

Height 82 cm.

NS, 1878, p. 91; BC, 6, 1878, p. 294, No. 4; Deonna, *STC*, pp. 171 f., No. 7, fig. 13; Guarducci, *l. c.*, p. 134, No. 3, fig. 3; Jones, *CPC*, pp. 351 f., No. 2, pl. 121.

A 3 — Fragment of background plaque to which adheres a female right arm, full and round, and bent at the elbow, where two folds are indicated. At the arm-pit are traces of a chiton. The forearm is broken off between the wrist and the elbow, and near

the fracture is a section of the vertical edge of the plaque. This shows that the arm was raised and extended side-ways. In the plaque above the arm is a circular nail-hole. No traces of colouring survive.

Dim.: 33 × 18 cm.

A 4 (Pl. 112: 398) — Armed male figure, probably representing a god. Only the torso, lacking head, breast, and left shoulder, is preserved, together with the right upper arm and shoulder, the right hand, and the left leg to below the calf.

The figure stood facing the front with the weight of the body resting on the right leg, the right hip protruding a little, the body leaning slightly to the left, and the left knee bent and turned inwards. The right arm hangs down close to the body; the right hand, which was made separately, has hold some object (weapon? shield?). The attitude of the body suggests that the left arm was raised and that the left hand held a spear whose end rested on the ground.

The body is dressed in a short-sleeved tunic (partly restored below), reaching to above the knees, and over this is a cuirass of a well-known Hellenistic type.¹ It consists of a plain, almost cylindrical corselet, from whose lower, roll-shaped edge hang two overlapping rows of long tabs ending in fringes, to protect the lower part of the body; the movable shoulder-pieces, which were fastened by thongs on the breast, were adorned with short, similarly fringed tabs. The leg is bare and presents a powerful »baroque» musculature. In the middle of the body, just above the lower edge of the cuirass, is a circular hole. The right arm and the left leg were connected with the background — of which now no traces are left — by means of flat ridges.

Colouring: — Flesh, light yellowish-red; tunic, violet; on cuirass, broad horizontal bands of alternately dark red and cream; tabs, cream; shoulder-piece, red.

Height 110 cm.; height of hand 14 cm.

NS, 1878, p. 91; BC, 6, 1878, p. 294, No. 5; Deonna, STC, pp. 168 ff., No. 6, fig. 12; Guarducci, l.c., p. 135, No. 5, fig. 5; Jones, CPC, p. 352, No. 3, pl. 122.

A 5 (Pl. 112: 397) — Draped male figure, apparently the performer of the sacrifice. The figure is turned slightly to the left, with the weight of the body resting on the left leg and the right bent inwards at the knee. He wears a short-sleeved tunic and a toga which falls from the left shoulder, is brought round to the front under the right arm, and is caught up at the left hip. The head and neck are missing. The right arm is bent at the elbow and held forward; the hand, now missing, probably held some sacrificial implement. The left arm is not executed, as this side of the figure was applied to the background plaque. The legs and feet are bare. The thin shins and the veinous, sinewy arm betoken an elderly person.

At the right side of the figure is a part of the background plaque, showing a straight edge gently sloping inwards. A triangular piece of the breast, from the clavicles to the

¹ This type of cuirass, the θώραξ στάδιος of the Greeks, is Hellenistic but was adopted by the Romans; cf. Saglio, in Daremberg-Saglio, *Dictionnaire*, III: 2, pp. 1314 f.; Hekler, *ÖJ*, 19—20, 1919, pp. 190 ff.

left hip, is restored, and so are the folds of the cloak at this hip and below the waist, and the whole of the plinth.

Colouring: — Flesh, light red; drapery, cream; background, blue-black.

Height 117.5 cm.

BC, 6, 1878, p. 293, No. 1; Deonna, STC, pp. 163 ff., No. 1, fig. 9; Guarducci, l. c., p. 133, No. 2, fig. 2; Jones, CPC, p. 352, No. 4, p. 121; Ducati, SAE, p. 543, fig. 652.

A 6 (Pl. 110: 394) — Male figure, apparently representing a *victimarius*.¹ The figure stands facing, with the weight of the body resting on the left leg, and the right advanced a little and slightly bent. The head, which is missing from above the lower jaw, was turned slightly to the right. The arms are missing from the elbows downwards; both were lowered, and the right was held slightly away from the body. The figure is dressed only in a cloth, fastened in a heavy fold round the waist and falling almost to the knees — the *limus*² worn by attendants at sacrifices. The structure of the figure is that of a working-man: the shoulders are strong and sloping, the chest very massive, with a coarse and over-developed musculature, the legs are thin and sinewy, with prominent knee-caps, and the feet are very large and broad, with the fleshy, expanded soles typical of a person used to walk bare-footed.

Behind the right leg of the figure is a piece of the background plaque, on which is moulded the hindleg of a victim — apparently a sheep or a goat. The upper portion of this is modelled on a part of the plaque which belonged to a figure that stood to the left of the *victimarius*; the joint between the two plaques is along the right leg of the latter. Behind the other leg is another fragment of the background plaque, pierced by a small nail-hole. Traces of another, larger, hole are between the legs, just above the plinth. Small parts of the plinth are restored.

Colouring: — Flesh, light yellowish-red; background, blue-black.

Height, with base, 110 cm.

NS, 1878, p. 91; BC, 6, 1878, p. 294, No. 2; Deonna, STC, pp. 165 f., No. 2, fig. 10; Guarducci, l. c., p. 136, No. 6, fig. 6; Jones, CPC, p. 353, No. 5, pl. 121.

A 7 (Pl. 111: 396) — Torso and head of another *victimarius*. The nude body is turned to the front with the right arm extended side-ways from the shoulder, the left slightly bent at the elbow and lowered. The head is turned to the right. The face is that of a youth; the long hair combed back from the forehead is summarily indicated by deep striations. The musculature of the chest and shoulders is less developed than that of the previous figure. Missing: back of head, right arm from just below shoulder, left hand, and whole of body below waist. The straight edge of the waist is due to restoration. The back is left rough. On flesh, traces of red.

Height 43 cm.

NS, 1878, p. 91; BC, 6, 1878, p. 294, No. 3; Deonna, STC, pp. 166 f., No. 3, fig. 11; Guarducci, l. c., p. 133, No. 1, fig. 1; Jones, CPC, p. 353, No. 6, pl. 121.

¹ This and the two following figures are erroneously called *Camilli* in the cited »Catalogue of the Palazzo dei Conservatori».

² Cf. Saglio, s. v. *limus*, in Daremberg-Saglio, *Dictionnaire*.

A 8 — Fragmentary torso of a *victimarius*. Missing: head, upper part of breast, left shoulder, both arms, and all the body below the waist.

The body stood facing the front, but turned a little to the left. The right arm was held away from the body and probably grasped one of the victims. The flesh is light red. Height 34 cm.

BC, 6, 1878, p. 295, No. 9; Deonna, STC, p. 168, No. 5; Guarducci, l. c., p. 136, No. 7; Jones, CPC, p. 353, No. 7, pl. 122.

A 9 — Front part of a male left foot, still attached to a piece of the plinth. The foot is turned to the front with lifted heel, touching the ground only with the big toe and with the two following ones. It was coloured red. The fragment may rather have belonged to the second *victimarius* (No. A 7 above) than to the god (No. A 4), for which it seems to be a little too small.

Dim. of fragment 18×14 cm.; length of foot from toe to instep, 14 cm.

Deonna, STC, p. 169, fig. 12; Jones, CPC, p. 353, No. 9, pl. 122.

A 10 — Male right foot, still attached to a part of the plinth and of the background plaque. The foot is in profile to the left; of the toes only the big one and the two next to this are executed, and their ends are broken away. Foot coloured red, background blue-black.

Dim. of fragment 21×21.5 cm.; length of foot 17 cm.

Deonna, STC, pp. 167 f., No. 4; Jones, CPC, p. 353, No. 8, pl. 122.

A 11 — Part of plinth, with toes of male right foot, facing, and coloured red. Dim. 22.5×17 cm.

A 12 — Male left hand, which was connected with the background by a thick ridge, palm outwards. The fingers are broken away.

A 13 — A great number of minor fragments among which are two portions of shins and several pieces of drapery.

A 14 — Fragments of a cow or bull, turned to the left. There are two pieces of a plinth, each with two hoofs attached to it. The hoofs are about life-size and coloured red. A third fragment (dim. 27×16 cm.) seems to be from the off side of the head; the eye is not executed, and there are traces of a ridge which connected the head with the background.

NS, 1878, p. 91; BC, 6, 1878, p. 295, No. 9.

A 15 — Fragments of a smaller cow, or calf, turned to the right. One fragment (height 39 cm., width 25 cm.) shows part of a hindleg and the tail, the latter in the shape of a high, thin ridge with a rounded edge on which, below, are small borings made with the moulding tool to indicate the tuft. The background plaque ends with a

vertical edge just left of the tail, and is pierced by two round nail-holes. Another fragment (height 22 cm., width 17.5 cm.) shows one of the forelegs, preserved from the knee to the hoof inclusive, and attached to a piece of the background plaque, in which is a round nail-hole. The animal was painted red, the background blue-black.

A 16 — Fragment of a plinth, put together from two pieces, with part of the background plaque, which is pierced by a nail-hole. On the plinth are two hoofs, and traces of a third, of a cloven-footed animal, smaller than the cow or calf previously described. The animal was turned to the right. Length of fragment 66 cm.

A 17 — Fragments of a fleecy sheep. Two fragments, joining, show the hind-quarters with tail and part of the left side; this piece is pierced by a circular nail-hole. Another fragment shows part of the breast with a portion of a foreleg. The other pieces seem to be from the back and the sides of the animal. No traces of colouring remain.

NS, 1878, p. 91.

A 18 — Fragment of a background plaque with part of a foreleg of a shaggy animal, probably a goat, executed in relief. In the plaque is a nail-hole. No traces of colouring left. Dim. 23 × 23.5 cm.

A 19 — Fragment of a large round shield, pierced by nail-holes, and coloured yellow.

A 20 — Fragmentary sacrificial table of semicircular form, with a support in the shape of a curved animal leg, which was attached to the background by a thin plaque.¹ The top of the table sloped forwards at an angle of about 20°; upon it is an oval tray on which are traces of sacrificial objects of indefinite character.

Colouring: — Tray, light blue with a red edge; top of table, red; leg, yellow; plaque connecting leg and background, black.

Width of table 40 cm., projection 25 cm., height as preserved, in front, 23.5 cm., at the back, 30.5 cm.

A 21 — Part of turned leg of a chair, with a thin plaque which connected it with the background. Dim. 24.5 × 16 cm.

A 22 — Terminal tiles, one complete, the others fragmentary. These tiles, which formed the sima of the pediment A, consist of three elements. Above is a series of concave strigils, eleven on each tile, separated from each other by grooves and curved outwards at the top, with prominent, rounded ends. In the middle is a flat fascia, separated from the strigilation by a roll. Below is a thick torus, pierced lengthways by a circular channel. On the top of the tiles, above the strigils, is a groove for the insertion of a cresting. The clay is similar to that of the figures.

¹ This type of table was called *delphica*; cf. De Ridder, in Daremberg-Saglio, *Dictionnaire*, III: 2, p. 1723, fig. 4908.

Colouring: — Strigils, white with red central stripes; grooves, black; on roll, oblique stripes of alternately red, white, and black; on flat fascia, four-spoked wheels, three on each tile, painted brownish-black on a white ground, one half of each wheel being filled by flame-like patches of colour, red on one wheel, light blue on the next, and yellow on the third; on thick torus, imbrication consisting of >-shaped rows of differently coloured scales, the scales of one row being half vermilion and half crimson (divided horizontally), the next half blue and half black, the third, half yellow and half crimson, and so on.

Height of complete tile 50 cm., length 70 cm.

BC, 6, 1878, p. 295, No. 10.

SERIES B.

In addition to the figures and fragments of series A there are a few fragments of figures which from certain differences with regard to clay and execution must be ranged in a separate group. The execution of these figures seems to have been less careful than that of the others. The clay is yellowish-red, more compact and a little better purified than that of the previous series. The surface is covered by a thin yellowish slip. The plinth on which the figures rested projected about 14 cm.; it was of uniform thickness and considerably thinner than that of the figures A, or only 2.7–3 cm. The background plaques, too, were thinner, measuring only about 3.3 cm. The presence of the fragment No. 3, showing the remains of two cloven-foot animals suggests that these fragments, like those of the previous series, formed part of a sacrificial scene.

B 1 — Fragment of the lower part of a draped female figure, seated, and facing right; her legs, of which only a part of the right is preserved, were covered by a himation reaching to the ankles, and by a long chiton whose folds spread over the plinth. To the left is a turned leg of a stool, coloured dark yellowish-red, to which is attached a plaque, open in the middle, which probably connected the leg with the opposite leg of the stool.

Height 30.5 cm., width 32 cm.

B 2 — Fragment of a thigh(?), with a vertical, projecting fold of drapery; traces of yellowish-red. Dim. 26.5 × 17 cm.

B 3 — Two fragments of a plinth, each with the hoof of a cloven-footed animal — cow or bull — attached to it. One hoof is turned right, the other left. No traces of colouring remain.

B 4 — Two small fragments of undefinable significance.

B 5 — Terminal tiles (two specimens, composed from fragments) similar in type to those of pediment A, but smaller and of degenerate forms: the projection of the strigils is less prominent, the middle fascia is narrow, and the torus thin and feeble. The clay is similar to that of figures B; no traces of colouring remain. Height 35 cm., length 60 cm.

C. FRAGMENTS OF RELIEFS.

The fragments are not large and numerous enough to make it certain to what part of a temple's decoration they belonged; moreover, since the figures are of unequal size, the fragments probably formed part of different revetments. The clay is yellowish-red, with particles of augite and pozzolana.

C 1 — Fragment with part of the coils of a sea-monster enfolding the left leg of a nude man who stood upright with striding legs, bending a little forwards, and grasping the mane of the monster with his out-stretched left arm. Only the legs and the left forearm of the figure are preserved. The head and shoulders must have projected above the upper edge of the background, which is curved outwards. In the middle of the plaque is a round nail-hole. On tail of monster, traces of buff colour. Height 33 cm., length as preserved 33 cm.

C 2 — Right human leg, nude, with fragment of drapery in high relief. The background preserves part of its original edge, slightly curved, just left of the leg. Three round nail-holes. Traces of yellow on drapery. Dim. 28 × 21 cm.

C 3 — Small male torso viewed from behind, on about half the scale of the previous figures. The figure stood with legs apart, looking to the right and extending his left arm, on which hangs a cloak. Missing: head, right arm, left forearm, and legs below the knees. Traces of white on drapery. Dim. 18 × 10 cm.

BC, 6, 1878, p. 295, No. 7; Jones, CPC, p. 354, pl. 119.

The circumstances under which the fragments were found suggest that we have to do with broken sculptures thrown away as refuse or as fill for later buildings. We have therefore no idea of the size and appearance of the temple, or temples, which they once decorated, but must content ourselves with the conclusions that can be drawn from the fragments themselves. It is clear, as stated above, that the figures of pediment A represented a sacrificial scene. And to a similar scene seem to have belonged the fragments of series B, which, however, from the less refinement of its figures compared to those of series A, and from the attenuated and feeble forms of the sima associated with them, must be assigned to a later date than the first series.

The relation between the two series is however not easy to ascertain. Apparently, the fragments of both series must have been thrown away at the same time and from about the same place, which cannot have been very far away from the site where they were found. The differences in shape and size between the figures and simae of the two series forbid us to regard the fragments B as remains of substitutional pieces made to replace such members of pediment A that might have been damaged. Nor can we assume fragments B to be the remains of a complete pediment that took the place of the earlier pediment A, for in this case the fragments of both would hardly have been thrown away together. Therefore we must assume that the two series of figures and simae, the earlier and the later, decorated two different pediments, either of the same temple, or rather,

considering the difference in date and execution, of two separate temples, although it may appear strange that two neighbouring temples should both have been decorated with a sacrificial scene. As to the fragments C, nothing can be said with certainty about their original place.

While of pediment B only a few miserable fragments remain, barely sufficient to suggest that it represented a sacrificial scene, of pediment A enough is preserved to allow a tentative reconstruction of its original appearance. Such a reconstruction, however, must needs be confined to its general traits, since no doubt several figures are completely lost, and of others only a few small and disconnected fragments remain. The fragments of the victims, though insignificant *per se*, are of paramount importance for the reconstruction, since they show that there were at least five, probably six, animals, which were turned in opposite directions, that is, were moving from the two corners of the pediment towards its centre, led by the *victimarii*. The centre was probably occupied



Fig. 34. Tentative arrangement of pedimental figures from Via S. Gregorio.

by the figure of the armed god, which is made on a somewhat larger scale than the two goddesses, and with a crested helmet must have had a height of at least 1.75 m. Near the god may have been an altar, at which the sacrifice was to take place. To his right, that is, in the left half of the tympanum, were probably the two goddesses, the standing one next to the god, the seated one further towards the left corner. Both were looking towards the sacrificial procession which was approaching from the left, with the old sacrificer at its head. The *victimarius* A 6, who seems to have been leading a victim towards the right, must be placed in the same half of the pediment, while the younger *victimarius* A 7, who is looking to his right, probably belongs to the opposite half. Next to the god in this half were probably two figures of other divinities now completely lost — except perhaps for the female arm A 3 which may have belonged to one of them (if not possibly to the goddess No. A 2?).

According to this reconstruction the arrangement of the figures was strictly symmetrical¹; in the middle was an assembly of deities, probably five in number; from either

¹ A strictly symmetrical arrangement of the pedimental figures is shown, for instance, by the two temple facades depicted on two relief plaques now

in the Villa Medici in Rome; Strong, *La scultura romana*, p. 71, figs. 44, 45.

side, filling the two halves of the tympanum, approached a sacrificial procession headed by a priest or official, with attendants leading the victims. The total length of the pediment, according to this scheme, may have been about 15 m., with a height of about 1.9 m.; this gives us a slope of about 15°.

Stylistically, pediment A may be characterized as an eclectic work, in which influences from Greek and Hellenistic art mingle with Etruscan features. The figures of the goddesses thus apparently have their prototypes in Greek fourth-century sculpture; the figure of the armed god probably took its pattern from the Hellenistic »Ruler» types; Etruscan influence, I think, is perceptible especially in the many naturalistic details that give a peculiar character to the male figures. But to these traits comes a new element, as was rightly pointed out by Signora Guarducci, namely, the *romanità*, the Roman spirit, which is manifest not only by the introduction of types taken from the Roman milieu, such as the sacrificer and the *victimarii*, but above all by the air of grave solemnity, which pervades the scene and is perceptible even in its present dilapidated state.

For the dating of the pediment two important criteria may be pointed to. It has long been recognized that the armed god closely resembles the similarly armed figure on the so-called Ahenobarbus altar in the Louvre, which has been convincingly dated in the late II or early I century B. C. by Goethert.¹ The date suggested by this similarity is corroborated through another criterion, namely, the type of toga worn by the sacrificer. This type of toga, the so-called *toga exigua*, which was made of a comparatively small piece of cloth, reaching only as far down as between the knee and the ankle of the person who wore it, went out of fashion, it seems, between the years 60 and 50 B. C.,² to be replaced by the long, ample toga depicted, e. g., on the Ara Pacis. In our case the toga is exceptionally short, which seems to indicate a date a good deal earlier than the time just mentioned. On these grounds the pediment may be dated with confidence to the late II or early I century B. C. Pediment B, on the other hand, may be some decades later.

It is not possible to ascertain to what temples our two pediments belonged, though it seems likely that they stood somewhere in the neighbourhood of the site where the figures were found. In lack of positive evidence, the theory set forth by Signora Guarducci may be regarded as plausible, namely, that pediment A, whose central figure probably represented Mars, belonged to a temple that may have stood on the *Campus Martialis* on the Caelius.³

TERRACOTTA FIGURES FROM THE VIA APPIA NUOVA.

A very great number of fragments of terracotta figures was brought to light about the year 1876 at the second *miglio* of the *Via Appia nuova*, outside Porta S. Giovanni. According to Milani, the fragments were brought to the Museo archeologico in Florence by Gamurrini, but in 1886 they were brought back to Rome by the *Commissione*

¹ Goethert, *Zur Kunst der römischen Republik* (Diss. Köln, 1931), pp. 7 ff.

² Goethert, *o. c.*, pp. 15 ff.

³ The existence of this *Campus Martialis* is documented through literary evidence; see Guarducci, *l. c.*, pp. 153 ff.; Platner-Ashby, *TDR*, p. 94.

archeologica. There are said to have been no less than 268 fragments, most of which, however, seem to have been very small. No attempt, it seems, was ever made to put the fragments together. Today, a minor portion of the fragments is in the Antiquarium Comunale at Rome, partly exhibited, partly stored. The rest of the 268 fragments seems to be lost or mislaid in some magazine.

The fragments belong to figures modelled in the round, somewhat below life-size. The modelling is good, sometimes exquisite, and much care has been lavished on details of hair, beard, etc. The interior of the figures is hollow. The clay is well levigated, compact, and well hardened, and of a yellowish-red hue. Of the polychromy remain only some faint traces of red and yellowish-red on flesh and drapery.

Owing to the smallness and scarcity of the fragments it is impossible to establish the function of the figures with certainty, though it seems likely that they decorated the pediment of a temple. To an architectural function also points the fact that among the fragments is a piece of a terminal tile with a thick, perforated torus, on which are remains of molten bronze. The character of the heads and the attributes preserved, moreover, makes it almost certain that the figures represented an assembly of deities, a subject which was often chosen for the decoration of a temple pediment, as is shown, e. g., by the two pediments A and C from Luni (pp. 282 ff.). Thus, a fragment of a bearded head, which reminds one of the head of Jupiter in one of the Luni pediments just mentioned, and a fragmentary right hand holding a thunderbolt, perhaps also a thigh of a seated figure, covered by drapery, probably belonged to a figure of the supreme god, who seems to have been represented much in the same attitude as the Jupiter of the Luni pediment. Other fragmentary heads may be assigned with more or less probability to figures of Juno, Minerva, and Mercurius.

Stylistically, the terracottas from the Via Appia nuova are eclectic works. This is manifest in the different character of the heads, in which Hellenistic realism mingles with classic severity, and even with archaizing stylization. This character in connection with technical indications makes it necessary to assign the figures to a comparatively late date, probably to the II or even to the I century B. C.

1 — Fragmentary face of a bearded man, preserved from the lower eyelids to below the mouth. The upper lip is covered by a moustache, and on the left cheek are plastic locks of the beard. The eye-sockets were hollow; the ridge of the nose is split off. Height 9 cm., width 11 cm. No. 3354.

The fragment probably belonged to a figure of Jupiter, to which was also assigned a fragment of a skull with left ear, a fragmentary right hand holding a thunderbolt, and part of a thigh of a seated figure, covered by drapery.

2 — Upper part of a female head crowned by a high, plain diadem. Of the eyes remain the upper lids, sharply outlined; the sockets were hollow. The hair is parted and combed to the sides in soft, voluminous strands. Height 11.5 cm., width 14.5 cm. No. 3367.

This head may well have belonged to a figure of Juno. To the same figure may also belong a fragmentary right hand which probably held a sceptre.

3 (Pl. 109: 391) — A youthful female head of delicate form. The modelling is exquisite, and in more than one respect reminds one of metal technique. The eye-sockets are hollow, and the eye-balls, now missing, were apparently made of a different material, perhaps of some coloured, transparent stone and enamel. The lips are beautifully curved and slightly parted; the lower is set off by a sharp arrise and an incised line. At the right temple is a plastic lock; at the left is an incised curl.

The back inclusive the ears, the crown, and most of the forehead, with the left brow and the left upper lid, are broken away. The rest of the face is excellently preserved, save that the right brow and a piece of the lower right eyelid are split off. The edge of the fracture curved slightly outwards across the right temple seems to indicate that there was some kind of head-gear, perhaps a helmet, in which case we should have to do with a representation of Minerva.

Height 11 cm., width 10 cm. No. 3349.

4 — Fragment of a youthful male head, from the crown to the eyes. The brows and upper eyelids are sharply outlined; the eye-sockets were hollow. The hair is treated in an archaistic manner; above the forehead it is dressed in five rows of very small spiral locks, with a partition in the middle; on the skull it is indicated by incised wavy lines radiating from the crown. Perhaps a head of Mercurius.

Height 9 cm., width 12 cm. No. 3350.

5 — Fragment of female head, comprising part of hair above forehead, bound with a taenia. Dim. 12 × 12 cm. No. 3351.

6 — Fragment from back of head, with hair indicated by curving lines from crown, and by a row of plastic locks below. No. 4429.

7 — Part of forehead and upper eyelids of female head, with hair parted and dressed in wavy strands. No. 4427.

8 — Fragment of head with thick, tangled hair-locks. No. 4422.

9 — Fragments of arms and hands. The right hand holding a thunderbolt (No. 4406), attributed to the figure of Jupiter, is 19 cm. long; of the fingers remain only the thumb and ring-finger. The other right hand (No. 4406), which may have belonged to the figure of Juno, is 16 cm. long; the two first fingers, which were stretched along the sceptre, are broken away. In addition to these fragments there are also a left hand and a fragment of a nude left female arm, from the shoulder to above the elbow (No. 4407).

10 — Fragments of torsi, among which is a breast of a female figure covered by a plaited chiton; a fragment of the left breast and left arm of another female figure, also in chiton; and numerous other fragments of drapery with straight or curving folds.

11 — Fragments of legs and feet. In addition to the fragment of a thigh of a seated figure, already mentioned, which may have belonged to the figure of Jupiter, there are two fragments of shins dressed in high boots, so-called *embades*, with rounded tabs at the top of the legs (No. 4459); these may have belonged to a figure of Diana or of Bacchus. Further, there is a right foot wearing a sandal with a two-parted, jointed sole (No. 4409); two other sandalled right feet (Nos. 3353, 4412); the forepart of a nude right foot, cut off straight behind the toes (No. 3352); and a fragment of a child's (?) right foot, also nude (No. 4411).

12 (Pl. 109: 392) — Head and neck of a horse, finely modelled on both sides, with tangled mane and open, neighing mouth. On the neck are traces made with a tool to indicate folds. Dim. 18 × 18 cm. No. 3304.

13 — Fragment of wing. Dim. 12 × 10 cm. No. 3355.

14 — Among the other fragments there are mentioned a fragment of a horse's head, smaller than the previous one, and the forepart of a lion, with traces of the mane and a paw.

Rome, *Antiquarium Comunale*: Milani, MI, I, 1885, p. 93; Visconti, BC, 13, 1885, p. 219; Gatti, BC, 14, 1886, pp. 205 f.; Visconti, *ibid.*, p. 432; Deonna, STC, pp. 174—178; Ducati, SAE, pp. 391, 543, 562; Munoz-Colini, *Antiquarium*, pls. XXXII (= No. 3), XXXIII (= No. 12).

SPORADIC FINDS.

The following list includes a number of architectural terracottas found sporadically on different places within the area of Rome. For most of them the exact site of provenance is unrecorded.

GROUP I.

Archaic terracottas.

I: 1 — Fragment of a plaque, broken on both sides, depicting a pair of horses in relief proceeding slowly towards the left, attached by the pole between them to a chariot now completely missing. Two pairs of long reins extend straight backwards from the horses' necks and must have been held by the driver, now destroyed. On the near horse rides a warrior, wearing a helmet with a long crest and carrying a spear. Above is a piece of a raised border; the lower edge was straight and without moulding. On the background are traces of red.

In regard to style and composition the fragment is highly interesting. The shape of the horses, with their thin, barrel-shaped bodies, tall hind-quarters, small heads, and awkwardly rendered legs, and the figure of the warrior, diminutive in comparison with the horses, recall similar representations on products of Greek art of the late VII century B. C., e. g. the stone frieze from Prinia, and numerous vase paintings. The date of our

fragment may therefore be the VII/VI century B. C. The subject, as pointed out by Mrs. Van Buren, seems to be a confusion between the usual scene of armed riders and the equally common representation of a biga driven by a warrior.

Dim. 20×21 cm.

Boston, Museum of Fine Arts: Van Buren, JRS, 5, 1915, pp. 203 ff., fig. 45; id., FTR, p. 51 (single slabs, i), pl. XXI: 1.

I: 2 (Pl. 108: 385) — Fragmentary antefix representing a silen and a maenad. The maenad is in profile, hurrying towards the right with long strides. She wears a chiton which forms two series of swallow-tail folds between her legs. The upper part of her body is missing, and so are the feet. The silen was to the right in the background, facing; only a small part of his nude body remains, comprising the abdomen with the genitalia and the upper part of the right thigh. Attached to the maenad's right thigh is a square, flat object which has not yet been explained. The indication of a lid and traces of a handle at its top, and remains of short legs on its underside, make it likely, however, that the object is a portable vessel to be used at a feast or a sacrifice; we should then have to do with a representation similar to the antefixes Nos. I: 3 from the Contrada Sassi Caduti at Civita Castellana, showing maenads and silens carrying utensils intended for that purpose. At the back are traces of a cover-tile and of a flying strut.

Colouring: — Chiton, dark brown, with a border of small arches and berries in red on a white band, with a row of white dots above; flesh of silen, light reddish-brown.

Height 37 cm.

Found in the bed of the Tiber near the Island; it cannot, however, as has been suggested, have belonged to the temple of Askleipos on the Island, which was not dedicated until 266 B. C.

Rome, Museo delle Terme, No. 14462: Barnabei-Cozza, NS, 1896, pp. 38 f., fig. 13; Helbig, Führer, II, p. 216, No. 1510; Van Buren, JRS, 4, 1914, pp. 189 f.; id., FTR, pp. 24 f. (Antefixae, Div. V, type I).

I: 3 — Fragment of a thigh cased in a thigh-piece, at the lower edge of which are traces of a folded garment. Clay reddish-grey, coarse; a thin slip, and traces of yellowish-red on thigh-piece.

Length 18 cm.

Rome, Antiquarium Comunale, No. 4344.

I: 4 (Pl. 108: 387) — Fragment of an eaves-tile decorated with a maeander pattern in red, white, and black. Near the lower edge the tile is pierced by two oblong slits, in which are traces of lead casting for the fastening of a curtain. On the upper side is a circular stamp, 3 cm. in diameter, with an M in relief. The clay is coarse, yellowish-grey.

Dim. as preserved 47×33 cm., thickness 4.5 cm.

Rome, Antiquarium Comunale, No. 4403.

I: 5 (Pl. 109: 389) — Fragment of a revetment plaque decorated with a complicated design in relief, composed of a series of upright palmettes and lotus-flowers above, and

of a series of hanging buds and lotus-flowers below, the units of both series being connected cross-wise by interlaced, curving bands. Below the palmettes, the bands end in a pair of coupled volutes, from which smaller spirals branch off. The lotus petals are transformed into similar volutes, those of the lower series with branching volute bands. The bands and the volute petals are slightly convex, with raised edges. The lower edge of the plaque follows the outline of the hanging buds and lotuses. At the fracture above is a nail-hole. Clay light yellowish-grey, with particles of augite.

Colouring: — Pattern, cream, with tongues, edges, and other details in red and black, on a black ground; in the spaces between the interlaced bands small diamonds are left open.

Length 33 cm., height 25.5 cm., thickness 4 cm.

Found during the excavations for the Via dell'Impero.

Rome, Antiquarium Comunale.

I: 6 (Pl. 109: 390) — Small fragment of a revetment plaque decorated, above, with a compound maeander in relief, alternating with square fields, in which are ducks or star-rosettes, also in relief; below are alternate seven-petalled palmettes and thick buds hanging from pairs of spirals. The fragment is broken on all sides, except below, where the original edge is preserved; this edge is rebated to allow an overlap. In the maeander fascia is a round nail-hole. The petals of the palmette and bud seem to have been alternately red and white, all other colours have vanished.

Dim. 15 × 13.5 cm.

Rome, Antiquarium Comunale, No. 4185.

GROUP II.

Terracottas of later date.

II: 1 (Pl. 108: 386) — Torso of a mature man, leaning to his right. His left leg and left arm were raised, while the remaining part of his right leg points downwards. A piece of drapery is twisted round his waist, and a bulla hangs round his neck. On his back are traces of an arm of another figure, and attached to his left side is a piece of a background plaque. Gritty, yellowish-grey clay, yellowish slip.

Colouring: — Flesh, red; drapery, white; bulla, red, with a black string; background, black.

Height 30 cm.

Rome, Antiquarium Comunale: BC, 12, 1884, p. 267, No. 2; Jones, CPC, p. 316, No. 65, pls. 120, 122.

II: 2 — Abdomen, hips, and thighs of a mature woman. The upper part of the body is nude, while the thighs are wrapped in a piece of drapery, an end of which hangs down vertically in front. On the figure's left side are traces of a broad ridge, which probably

connected it with a background. Yellowish clay with some dark particles; yellow slip, flesh, cream; drapery, crimson.

Height 19 cm. Provenance unknown.

Rome, Antiquarium Comunale, No. 3377: Jones, CPC, p. 329, No. 138, pl. 120.

II: 3 — Cover-tile of semi-cylindrical form, with fragment of an antefix representing the »Persian Artemis». Of this only the lower portion is preserved, showing the goddess's feet, turned right and dressed in winged boots, together with a piece of a foldy chiton. The antefix was backed by a flying strut, traces of which remain on the top of the tile. At the opposite end of the tile is a projecting edge upon which the previous tile rested.

Length of tile 83 cm.; including edge at end, 90 cm. Height of tile 18 cm., with 25 cm.

Rome, Antiquarium Comunale, No. 7144.

II: 4 (Pl. 108: 388) — Fragment of an eaves-tile decorated with a zigzag pattern in red, white, and black, painted over an incised network, and enclosed on both sides by stripes in the same colours. The front edge is white, with a red stripe above. Gritty, yellowish-grey clay.

Total width of tile 48 cm., length as preserved 35 cm., thickness 3 cm, height of raised side edges 6 cm.

Rome, Antiquarium Comunale, No. 4402.

II: 5 — Fragment of the lower thick torus of a terminal tile, upon which are traces of eight hooves of horses, turned to the right. The torus is pierced lengthways by a channel. The clay is light yellow, with particles of augite.

Colouring: — Horses' legs, white; hooves, red; on torus, zigzag stripes in black, white, and red.

Length 31 cm. Acquired in 1879.

Rome, Antiquarium Comunale, No. 3370.

ANTEMNAE.

The city of Antemnae lay on a hill at the confluence of the Anio with the Tiber.¹ Excavations undertaken on the site in 1882—86 for the establishing of a fort² brought to light some remains of the primitive city: traces of tufa walls, and local pottery similar to that found in the Esquiline and Viminal cemeteries. There were also found the ruins of a Roman villa, and the two terracotta fragments described below. These, which are now in the Museo di Villa Giulia in Rome, seem to have belonged to the decoration of a temple, though nothing can be said with certainty as to their place on the building. The head No. 1 may well have belonged to a pedimental figure. There were also found terracotta reliefs of Imperial date, and a fragment of an antefix representing Juno Sospita, »interessantissimo . . . per l'accurata imitazione dello stile arcaico».

1 (Pl. 113: 399) — Head of a youth, about life-size. The head is Scopaic in style, round and massive, with a slightly bulging forehead, deep-set eyes with thick and prominent upper lids, full, slightly parted lips, and a fleshy chin with a depression in the middle. The hair is in thick, ruffled locks rising above the forehead and falling on to the sides. The modelling is done with verve and sureness. Traces of the modelling tool, in the shape of touches, strokes, and borings, are left especially in the hair but also on the cheeks. The irises were marked by incised circles.

The top, the back, and most of the left side of the head are missing, most of the nose is broken off, and the eyes are battered. There are traces of holes, perhaps for metal cramps which may have served to fix the statue to which the head belonged. The face, including lips and eyes, are coloured red; in the hair are traces of dark purple. Coarse, yellowish-grey clay.

The style points to the IV/III century B. C.

Height 25 cm.

Rome, Museo di Villa Giulia: Borsari, NS, 1887, p. 68; Winter, TFT, I, p. CXXII; Deonna, STC, p. 95, note 2, p. 181; Helbig, Führer, II, p. 348, No. 1785 r; Della Seta, VG, p. 211, No. 9681, pl. XLIX; Ducati, SAE, pp. 478 f., fig. 553; Giglioli, AE, pl. CCCXXI: 2, p. 60.

¹ The site was identified by Nibby, *Viaggio anti-quario ne'contorni di Roma* (1819), I, pp. 70 f. Cf. also Nibby, *Analisi* (1848), I, pp. 161 ff.; Gell, *Topography of Rome and its vicinity* (1846), pp. 64 f.;

Dennis, *CCE*, I, pp. 44—46; Ashby, *BSR*, 3, 1906, pp. 14 ff.

² Borsari, NS, 1882, pp. 415 ff.; *ibid.*, 1883, pp. 16 ff.; *ibid.*, 1886, pp. 24 ff.; *ibid.*, 1887, pp. 64 ff.; Lanciani, *Ruins and Excavations*, p. 111.

2 — Fragmentary figure of a seated Minerva. The fragment comprises the body from the shoulders to the hips, and the right arm. The figure wears a sleeveless chiton and an aegis with a small gorgoneion. The right hand, whose fingers are broken off, is held above the lap, which is covered by a thick bunch of drapery.

Light yellowish clay, with brown grains of pozzolana. On chiton, traces of red; on drapery, traces of dark violet.

Height 17.5 cm.

Rome, Museo di Villa Giulia: Borsari, as above.

OSTIA.

In the Antiquarium Ostiense is a small number of architectural terracottas found within the Castrum of Ostia, and ascribable to about the III century B. C.

1 (Pl. 113: 400) — Antefix in the shape of a silen's head, archaistic in style, with a thick beard, small equine ears pricked forwards, and a taenia round the bald crown. The head is surrounded by a wreath of ivy-leaves, rosettes, and berry-clusters; below is a flat rectangular base.

Colouring: — Traces of red on face, beard, and flowers, of black on leaves and berries. Height 19 cm.

2 (Pl. 113: 401) — Antefix in the shape of a maenad's head, archaistic, with coarse features and wavy strands of hair falling down to the base. The head is adorned with a diadem, disc-shaped ear-rings, and a necklace with a large *bulla* in front. Shell as on previous specimen, but larger. Base flat and rectangular.

Colouring: — Traces of red on hair, necklace, and flowers of wreath; on base, serrated band in red.

Height 17.5 cm.

3 — Fragment of a revetment plaque decorated with the common design of two addorsed palmettes and two S-spirals placed diagonally, with berries in the spaces; above was a row of concave strigils.

Colouring: — Strigils, white with red central stripes; spirals, white; berries, yellow. Dim. 27 × 25 cm.

4 — Small fragment of plaque decorated with lotuses and buds hanging from coupled spirals. Traces of red, black, and yellow on pattern, of black and red on ground. Dim. 12.5 × 10 cm.

5 — Fragment of the flat middle fascia of a terminal tile of common type, decorated with a simple guilloche in red and black on a white ground. Dim. 21 × 12 cm.

Calza, Il Museo Antiquario di Ostia, p. 68 (also in BSM, Anno V, no. 3, p. 85).

TIVOLI.

From this site come a number of architectural terracottas, one of which, an antefix now in the Museo di Villa Giulia, belongs to the archaic period (VI/V century B. C.), while the others, a number of fragmentary pedimental figures now in the Vatican, probably date from the III—II century B. C.

GROUP I.

I: 1 (Pl. 114: 402) — Antefix in the shape of a female head. The face is oval, with a flat forehead, arched brows, oblique eyes protruding between outlined lids, and a very broad nose. The mouth is placed near the nose; its thin lips are closed and slightly curved, but there is no smile, and the face has a grim and cruel expression. The ears are schematically modelled and bent outwards. The hair is in a fringe of straight locks above the forehead, and falls down from behind the ears in long, slightly undulated strands, four on either side. The head is covered by a pointed cap, with a tripartite fascia in front, and above this is a plain diadem. Below, between the hair-tresses, is the upper part of a chiton, with a raised edge. At the back is a fragment of the cover-tile, but there was no strut. The clay is reddish and mixed with particles of augite, mica, and pozzolana. The top of the cap, and parts of the diadem and of the hair-tresses, are broken away.

Colouring: — Flesh, chalky white; lips, red; hair, brows, eyelids, and irises, black; on ear-lobes, circular red dots marking rings; necklace, alternate red and black beads; chiton, red with white crenellated hem edged with black above; cap, white with red stripes; on diadem, white maeander filled in with red above and black below.

Height 23.5 cm.

Rome, Villa Giulia: Van Buren, FTR, p. 23 (Antefixae, Div. IV, type XXV).

GROUP II.

In the Museo Etrusco Gregoriano of the Vatican are a number of fragmentary pedimental figures in terracotta, excavated at Tivoli in 1835. The figures are modelled by hand, almost in the round, and about life-size. Each figure rested upon a plinth and is applied, leaning a little forwards, to a thick background plaque. In the figures themselves as well as in the plinths and background plaques are numerous round nail-holes for attach-

ment; some of the holes are filled in, but this seems to have been done in modern times. The interior of the figures is hollow, but here and there are partitions to strengthen the outer clay walls. The clay is yellowish-grey, and contains a considerable quantity of brown lumps of pozzolana and particles of augite. The surface is covered by a yellowish slip. Of the polychromy only few traces remain.

The modelling is good. The attitudes of the figures and the rendering of the drapery betray influence of the Hellenistic art of the III and II centuries B. C.

II: 1 (Pl. 114: 403) — Legs and right hand of a draped female figure, erect, facing the front, her right leg crossing her left, which supports the weight of the body. She wears a long chiton of a crape-like stuff, with a plain border below, and above this a thick himation reaching to below the knees, with a border indicated by incised lines. Her right foot, visible beneath the hem of the chiton, is clad in a thick-soled shoe. Her right hand rests upon the round handle of a rudder, which stands at her side. This attribute makes it very likely that the figure represented Fortuna.

The upper part of the plinth has an undulating surface and probably represents rocky ground. Both corners of it are broken away, and so are the fingers of the hand, save the thumb. A part of the himation below the right knee, and smaller pieces of the folds are restored. The edges of the background plaque are preserved on either side of the figure, converging upwards.

Traces of colouring: — On drapery, dark red; on hand, light rose; on base, yellow. Height 96 cm.

Vatican, Museo Etrusco Gregoriano: *Musei Etrusci ... monimenta* (Ed. A, Rome, 1842), I, pl. L: 3; Milani, *MI*, I, 1885, p. 93, note 7, a); Deonna, *STC*, p. 179 (1).

II: 2 — Lower part, from the knees downwards, of a draped female figure, who faced the front, resting on her left leg, while her right is at ease, slightly bent at the knee. The figure wears a long chiton falling in vertical folds, beneath which the points of the feet, clad in shoes, are visible. Over the right knee is a piece of a himation, folds of which run obliquely upwards to the right.

Colouring: — Himation, greenish-blue with a dark red border. Height 60 cm.

Vatican, Museo Etrusco Gregoriano: *Musei Etrusci ... monimenta*, pl. L: 1; Milani, *l. c.*, p. 93, note 7, c); Deonna, *STC*, p. 179 (2).

II: 3 — Breast with right upper arm and shoulder of a female figure. The arm is nude, the breast covered by a chiton, above which are the folds of a mantle descending obliquely from the left shoulder.

Height 40 cm.

Vatican, Museo Etrusco Gregoriano: *Musei Etrusci ... monimenta*, pl. L: 2; Milani, *l. c.*, p. 93, note 7, d); Deonna, *STC*, p. 180 (4).

II: 4 (Pl. 114: 404) — Lower part of a female figure, very fragmentary. The upper part is broken away from below the hips, and of the left leg only the shin remains. The figure

faced the front, resting on her right leg, and probably leaning against a high, knotty tree-trunk which stands at her left; her left leg was bent at the knee and probably touched the ground with the toes only. The figure seems to have been nude, except for a large piece of drapery, which hangs in vertical folds from above and is wrapped round her right leg, tucked in between her thighs. The stuff presents some faint creases or »Liege-falten», and has a border of incised and faintly raised lines. The edges of the background plaque converged downwards. The plinth and the lower half of the tree-trunk are restored.

Traces of colouring: — Flesh, light rose; drapery, white with traces of green and a dark red border edged with turquoise-blue; the folds between the figure and the tree-trunk, however, are dark red with a blue border, an inconsistency perhaps due to repainting; on tree-trunk, traces of yellow.

Height, including restored plinth, 102 cm.

Vatican, Museo Etrusco Gregoriano: *Musei Etrusci ... monumenta*, I, pl. L: 4; Milani, l. c., p. 93, note 7, b); Deonna, *STC*, p. 180 (3).

II: 5 (Pl. 114: 405) — Lower part of a nude youth, standing, slightly turned towards the left, his right leg crossing his left, which supports the weight of the body. His left hand rests above his left buttock, palm outwards, and is wrapped in a piece of drapery which is brought forwards over his right thigh and hangs down along his side. The figure is preserved from the hips downwards, but the left hip and a large portion of the thigh are restored, and the right leg from below the knee is missing. The genitalia seem to have been planed off in modern times, but there are traces of incised pubes. A piece of the background plaque is preserved behind the legs, with a vertical edge to the left. The plinth is completely lost. On flesh and drapery, traces of dark red.

Height 86.5 cm.

Vatican, Museo Etrusco Gregoriano.

PALESTRINA.

Praeneste, the site of the famous sanctuary of Fortuna Primigenia, has yielded a considerable number of architectural terracottas which once decorated its temples. Most of these terracotta remains have come to light in excavations undertaken in the ancient necropolis south of the city, and in the *Piazza Regina Margherita* (formerly *Piazza Savoia*), which is probably the site of the ancient forum. Others have been discovered sporadically in various sites. In both cases, however, the terracottas have been found scattered, and cannot be brought into connection with any buildings. They are of very different quality and date, the earliest being from the VI century B. C., the latest from the I century B. C. They are here classified in four groups, each datable to one definite period.

GROUP I.

This group comprises a number of terminal tiles, complete and fragmentary, datable about the middle of the VI century B. C., and made of a coarse, reddish clay. The polychromy is very well preserved.

I: 1 (Pl. 115: 406) — Terminal tiles, which formed the sima of a pediment. There is one almost complete specimen of these tiles, and a fragment comprising the lower half of another. The vertical part of each tile is composed of three elements. Above is a series of very high convex strigils curved outwards at the top; in the middle, separated from the strigilation by a roll, is a fascia showing a figured frieze in relief; below is a thick torus pierced lengthways by a circular channel designed for a metal rod and cast lead, which held the tiles together. At the back are remains of the flat roof-tile and of two thick flying struts. Above the strigilation is a groove for the insertion of a cresting. Along the vertical edges are smaller grooves for lead castings.

The execution of the frieze is rather coarse, and the relief is very low. It represents a procession of walking warriors, a triga, and a biga, moving towards the left. At the head walks a man who wears a short, sleeved chiton girdled round the waist, a crested helmet, and greaves, and carries a spear in his raised right hand and a *machaera* in his lowered left. After him trot three winged horses drawing a chariot driven by a woman, while a warrior is about to mount upon it. On the farther side of the horses walks a dog, his muzzle lowered to the ground. The woman-driver wears a long, sleeved chiton and

a pointed cap or *tutulus*; she holds the reins with both hands and a goad in her right. The mounting warrior wears a linen corselet and a short chiton, a crested helmet, and greaves. His right arm is stretched out behind the charioteer, the hand grasping the reins; his left is bent at the elbow, but the hand carries no weapon. The chariot has an eight-spoked wheel, a small curved parapet, and an ornamental rail round the sides. This type of chariot, according to Nachod, betrays Hellenic influence. The second chariot is similar to the first, but is decorated with a palmette on the parapet. It is drawn by two wingless horses and driven by a warrior in short, sleeved chiton and crested helmet, who holds the reins with both hands and a goad in his right. On the farther side of the horses walks a tall man wearing *petasus*, a sleeved chiton, and greaves, and carrying a *lituus* in his left hand, while the other is raised in a gesture.

Colouring: — Flesh of men, dark red, of woman, white; eyes, white with black outlines and irises; warriors' chitons, white with red borders and girdles; corselet of mounting warrior, white with a red chiton beneath; helmets, white, the crests edged with red; greaves, white; cap of woman driver, dark red; chiton, white with red borders and red laces hanging from the shoulders; cap and chiton of *lituus*-carrier, white; first and third horses of triga, red; second horse, white; wings, white with alternating red and black stripes; near horse of biga, white with mane striped with black; off horse, red; chariots, white, the first one with red parapet; reins, goads, *lituus*, *machaera*, white; dog, white; background, bluish-black. Strigils, white, with separating grooves alternately red and black, and a red surface above; roll, striped obliquely in red, white, and black; on thick torus, zigzag pattern in the same colours.

The specimen reproduced here (No. 27038) is well preserved; the tops of the strigils are, however, all broken save one, and a large part of the lower torus is missing (now restored). On the back, near the top edge, are two large ciphers painted in red, V to the left and VI to the right.

Height 44 cm., width 56 cm.

Found in the locality called Colombella, which forms part of the ancient necropolis south of Palestrina.

Rome, Villa Giulia: Pasqui, NS, 1905, pp. 124 ff., fig. 1; Nachod, RI, pp. 62 f., No. 77; Helbig, Führer, II, pp. 217 f., Nos. 1514, 1515; Mancini, NS, 1915, p. 80, note 2; Dela Seta, VG, p. 212, Nos. 27038—39; Van Buren, FTR, pp. 66 f. (Friezes, type V:i), pl. XXXI:1; Ducati, SAE, p. 242, fig. 253; Giglioli, pl. C: 4, p. 21.

I: 2 — Lower left corner of a similar tile, showing the same scene to right. Only the biga with part of the driving warrior, the augur walking beside the horses, and the right leg of the warrior mounting the first chariot, are preserved. The fragment is much weathered.

Height 27 cm., width 30 cm.

Found near the church of S. Rocco, south of the town.

Palestrina, Museo dell'Associazione archeologica: Vaglieri, NS, 1908, pp. 110 f., fig. 1; Van Buren, FTR, p. 67 (Friezes, type V:ii).

I: 3 — Terminal tile. The vertical part is composed of three elements. Above is a series of ten convex strigils similar to those of the specimen No. I:1; in the middle,

separated from the strigilation by a thick roll, is a plain fascia; below is a thick torus perforated lengthways. Above the strigilation is a groove for a cresting; behind are two very thick flying struts.

Colouring: — Strigils, white with red central stripe; on roll, oblique bands in red and white; on plain fascia, traces of guilloche(?) in red, blue, and black; on torus, zigzags in red and white.

Height 55 cm., length 53 cm.

Palestrina, Museo dell'Associazione archeologica.

GROUP II.

This group comprises a number of antefixes and revetment plaques datable in the late VI or early V century B. C. The clay is yellowish-red and mixed with black particles of augite. The polychromy is less well preserved than on the previous terracottas.

II: 1 (Pl. 116: 407) — Antefix representing a female head. The face is narrow and very long; the eyes are flat, with faintly indicated lids; the lips are full and curved. The ears stand out from the head and are adorned with large disc-shaped ear-rings, of which, however, only the left one is preserved. The hair is in a plain mass, with a scalloped edge above the forehead; the tresses, which fell down on either side, are mostly broken away, as is the base. On the head is a high diadem with a small roll at its lower edge. The cover-tile is broken just behind the head; there was apparently no strut.

Colouring: — Flesh, white; brows, irises, and eyelids, black; lips, red; hair, red with a black line along scalloped edge; ear, outlined in red; on ear-ring, wheel in red and black; on diadem, strigils outlined in red, with black mid-stripes, on a yellow ground; torus, black with red dots.

Height as preserved 19 cm.

Rome, American Academy: Van Buren, FTR, p. 16 (Antefixae, Div. IV, type VII), pl. XI: 2 (sic).

II: 2 (Pl. 116: 408) — Small antefix showing a female head surrounded by a diadem, most of which is now broken away. The face is oval, with narrow, slightly oblique eyes between well-marked lids, a short broad nose, and a slightly curved mouth. The hair is in a plain mass above the forehead and on the sides of the neck. The head is adorned with a necklace, small disc-shaped ear-rings, and a concave, crown-like diadem. The concave strigils of the shell issued from a thick torus arching over the head; below, on either side, this torus runs into a volute ribbon, which comes from behind the ear of the head. The base is flat and rectangular. The surface is much rubbed and most of the colouring is gone. There are traces of white on the face, of black on the hair, and of red and black on the necklace and base; the strigils of the shell were white with red central stripes and black contours.

Height as preserved 16.5 cm.

Palestrina, Museo dell'Erario: Van Buren, FTR, pp. 17 f. (Antefixae, Div. IV, type XI), pl. VIII: 2 (sic).

II: 3 — Fragments of revetment plaques composed of three elements. Above is a series of convex strigils curved outwards at the top; in the middle, between two rolls, is a plain fascia; below is a row of upright lotus-flowers arched over by volute ribbons, from which hang seven-petalled palmettes alternating with long buds placed below the lotuses. The lower edge of the plaque follows the outline of this pattern.

Colouring: — On strigils, red and black central stripes; on plain fascia, guilloche in the same colours.

Height of plaque, when complete, about 38 cm.; length 52 cm.

Rome, Villa Giulia (Coll. Barberini): Della Seta, VG, p. 463, Nos. 13464 ff.
Palestrina, Museo dell'Associazione archeologica.

II: 4 — Fragments of revetment plaques showing palmettes and lotuses hanging below arched ribbons ending in volutes. Cf. Lanuvium, No. I: 18.

Palestrina, Museo dell'Erario.

GROUP III.

This group comprises three heads found with the terminal tiles No. I: 1. They seem to have formed part of statues which perhaps adorned the pediment of a temple. They are however considerably later in date than the tiles, probably from the III century B. C. If the figures belonged to the same temple as the tiles, they must therefore have been added later.

III: 1 — Head of a young male figure crowned by a thick wreath or fillet, in which are a row of holes. Above the fillet the hair is rendered by striations; below it are a series of coils above the forehead and large corkscrew locks at the sides. The nose, the right eye, and part of the forehead are missing. At the back are traces of attachment, which show that the head was to be seen in three quarter view to the left. Pasqui considered that this head belonged to a figure of Helios, on account of the holes in the wreath which, he thought, served for the fastening of bronze rays. Height 11.5 cm.

III: 2 — Another head similar to the previous one, and of about the same size. The hair is parted above the forehead and combed back in long well-marked strands curling at the ends. On the cheeks are whiskers worked up with a tool. There are no traces of attachment. The nose is broken. The flesh is coloured red, the hair, chestnut-brown.

III: 3 — Small head of a youth, to be seen in three quarter view to the left. The hair grows in coils all over the head. A piece of bronze adheres to the right cheek. Height 7.5 cm.

Rome, Villa Giulia: Pasqui, NS, 1905, pp. 126 f., figs. 2—4; Helbig, Führer, II, p. 217.

GROUP IV.

The terracottas classified in this group are all of late date (II—I centuries B. C.), as is shown both by the poor workmanship, by the frequent degeneration of the ornamental designs, and by the fine clay, on which almost no traces of the colouring survive.

A considerable number of larger and smaller fragments of such late architectural terracottas have come to light in the Piazza Regina Margherita, and at others places (Cf. NS, 1907, pp. 132 ff., 289 ff., 683 ff.); only some of the more significant, however, are described here.

IV: 1 (Pl. 116: 409) — Antefix representing a silen's head, with wrinkled forehead, oblique eyes, snub nose, and grinning mouth. The crown is bald, but the rest of the face is surrounded by thick locks of hair and beard. On face, traces of light red; on beard, traces of white and blue. Height 20 cm.

Found near the *Via Loreto*, in the locality of *S. Rocco*, together with various smaller fragments of terracotta antefixes and revetments.

Palestrina, Museo dell'Associazione archeologica: Vaglieri, NS, 1907, p. 142.

IV: 2 — Fragments of antefixes representing the »Persian Artemis». The goddess is in front view, clad in a long chiton with apoptygma, and with a polus on her head. She has two pairs of recurved wings, springing from her shoulders and from her waist, and is flanked by two rampant lions, which rest on the lower pair of wings. In the polus is a hole for a *meniscus*. Height about 53 cm.

An antefix of the same type, but not from the same mould, is in the Ny Carlsberg Glyptotek at Copenhagen.

Palestrina, Museo dell'Associazione archeologica.

Copenhagen, Ny Carlsberg Glyptotek: Poulsen, HM, H. 39; Bildertafeln, p. 18.

IV: 3 — Fragments of antefixes representing the »Persian Artemis». The goddess has two large, abased wings and wears a long chiton girdled below the breasts. On either side of her, resting on the plinth below, is a rampant panther which licks her hand. In the top of the goddess's head is a hole for a *meniscus*. Height about 49 cm.

This and the following Nos. (IV: 4— IV: 6) were found in the excavations carried out in the *Piazza Regina Margherita* in 1907.

Palestrina, Museo dell'Associazione archeologica: Vaglieri, NS, 1907, pp. 297, 300, fig. 19, p. 688, fig. 10; Van Buren, REA, 24, 1922, p. 96.

IV: 4 (Pl. 116: 410) — Antefixes representing a winged, bearded genius flanked by two rampant lions. The figure is in front view, with abased wings, grasping the mane of a lion with either hand. He wears a short chiton girdled round the waist, long sleeves, and long tight-fitting trousers; on his head is a Phrygian cap, from which two broad bands hang down on his shoulders. In the top of the cap is a hole for a *meniscus*. Cover-tile with flying strut. Height 41 cm.

From the *Piazza Regina Margherita*.

Palestrina, Museo dell'Associazione archeologica: Vaglieri, NS, 1907, p. 137, fig. 7, p. 297, p. 301, fig. 20 (inserted sideways), p. 688, fig. 11; Van Buren, as above.

IV: 5 (Pl. 116: 412) — Lower part of an antefix showing the nude fat legs of a child, upright and facing. The right foot is missing; on the left is a laced shoe or sandal. The figure is executed almost in the round and applied to a background of ogival shape, which forms the end-piece of the cover-tile. The figure, when complete, must therefore have projected above this background and its upper part must have been executed entirely in the round. Height as preserved 24 cm.

From *Piazza Regina Margherita*.

Palestrina, Museo dell'Associazione archeologica, No. 37: Vaglieri, NS. 1907, p. 688.

IV: 6 — Fragments of revetment plaques decorated with a pattern in relief composed of two rows of palmettes, upright and hanging, united by S-spirals and surrounded by a serpentine band. In the upper row, a female or bearded male head takes the place of every other palmette. The spaces are filled by small palmettes and flower-cups. The plaques were bordered above by a series of convex strigils; the lower edge followed the curves of the serpentine band. The strigils were painted in white, with central stripes alternately red, black, and yellow. The height of the plaques was 50—52 cm.; thickness 4 cm.

From *Piazza Regina Margherita*.

Palestrina, Museo dell'Associazione archeologica: Vaglieri, NS, 1907, p. 137, fig. 8, p. 297, p. 301, fig. 21, p. 687, figs. 8—9.

IV: 7 (Pl. 116: 411) — A revetment plaque consisting of two elements. Above is a fascia with a leaf-and-dart ornament; below, separated from the fascia by a roll, is a field decorated with an upper row of palmettes and lotus-flowers, rising from a series of branching S-spirals, and with a lower row of palmettes and buds hanging from a similar series of spirals below the first. The petals of the upper palmettes are lanceolate and turned outwards, those of the lower ones are curving inwards. The lower edge is scalloped. Height 37 cm., width 32 cm.

Rome, Villa Giulia (Coll. Barberini): Della Seta, VG, p. 463, Nos. 13469 ff.

Bronze revetments.

To the terracotta fragments described above may be added some pieces of bronze sheets found in a well in the north-west corner of the *Piazza Regina Margherita*. The sheets are 2—3 mm. thick and wrought into various designs by means of stamps or punches. The designs are identical with those of certain terracotta plaques, which shows that the bronze sheets served for the same purpose as these, namely, for the revetment of a temple. They were probably gilded, but no traces of gilding remain. The fragments display three different designs.

a (Pl. H: 2) — Four fragments of a bronze revetment showing a series of concave strigils, below which is a piece of a small torus. In one of the strigils is a square nail-hole. Height as preserved 23 cm.

b (Pl. H: 2) — A fragment of the lower portion of a revetment showing part of a palmette surrounded by a slightly concave ribbon. When complete, this revetment apparently displayed the well-known design of palmettes placed in two rows, upright and hanging, and circumscribed by a serpentine band. The pattern was perhaps bordered above by the strigilation previously described. Dimensions: 22.5 × 17.5 cm.

c (Pl. H: 2) — Two bronze feathers, perhaps from acroteria in the shape of wings or winged beings. One of the feathers is broken below; the other is complete and has two nail-holes in its lower part, in which nail-heads remain. Height of complete specimen 23.5 cm., width 8.7 cm.

Palestrina, Museo dell'Associazione Archeologica: Vaglieri, NS, 1907, pp. 684f.

TUSCULUM.

In the work of Canina, entitled *Gli edifizii di Roma antica* (Roma, 1856), vol. VI, there are published a number of terracotta revetment plaques found at Tusculum. Most of these plaques, which now seem to be lost, are similar or identical with plaques found on other sites. As is shown by the form of the ornaments, they all belong to a late date (II—I century B. C.).

1 — Revetment plaque decorated with the well-known pattern of two rows of palmettes, upright above, hanging below, linked together upper to lower by S-spirals, and enclosed by a serpentine band. The plaque ends straight both above and below the pattern, with triangular ornaments in the spaces.

Canina, o. c., pl. XCVII: 4; Fenger, TEL, pl. 12, fig. 35.

2 — Revetment plaque, square in form, and decorated with a diagonal pattern identical with that of plaque No. III: 13 from Lanuvium. There is no moulding or border, either above or below the main pattern.

Campana, *Antiche opere in plastica*, pl. CI; Canina, o. c., pl. XCVII; Fenger, TEL, p. 12, fig. 36.

3 — Revetment plaque, decorated with palmettes of four different types, alternating, and arranged in two rows, upright and hanging, and united by a row of S-scrolls in the middle. Above is an egg-and-dart moulding; below, a cut-out border of small palmettes hanging from S-spirals, and enclosed by curving bands.

Canina, o. c., pl. XCVIII: 5; Fenger, TEL, p. 18, fig. 74.

4 — Revetment plaque showing a female head (Juno Sospita?) set between two large flower-cups growing out horizontally from either side of the plaque, between two large spirals and small tendrils.

Canina, o. c., pl. XCVII; Fenger, TEL, p. 18, fig. 75.

5 — Piece of palmette border, similar to that of the plaque No. 3 above.

Canina, o. c., pl. XCVII: 5; Fenger, TEL, p. 18, fig. 76.

6 — Fragment of similar border, with buds instead of palmettes.

Canina, o. c., pl. XCVII: 6; Fenger, TEL, p. 18, fig. 77.

7 — Part of small cyma, decorated with circumscribed palmettes, similar to those of the cyma of plaques No. III: 13 from Lo Scasato, Civita Castellana.

Canina, o. c., pl. XCVII: 7; Fenger, TEL, p. 18, fig. 78.

NEMI.

THE TEMPLE OF DIANA NEMORENSIS.

Pullan, *Archaeologia*, 50: 1, 1887, pp. 58 ff.; Rossbach, *Verhandlungen der 40. Versammlung deutscher Philologen und Schulmänner in Görlitz*, 1889, pp. 147 ff.; Wallis, *Catalogue of Classical Antiquities from the site of the temple of Diana, Nemi, Italy*, discovered during excavations undertaken by the right hon. Lord Savile, . . . and given by him to the Art Museum of Nottingham, with an account by Lord Savile of the discovery of the temple and the objects found there (1891); Wallis, *Illustrated Catalogue*, etc. (1893); Morpurgo, *MAL*, 13, 1903, cc. 297 ff.; Delbrück, *TFH*, p. 31; Fenger, *TEL*, p. 11; Tomassetti, *CR*, II, pp. 263 ff.

The ruins of the famous temple of *Diana Nemorensis*, situated above the north-east shore of the Lake of Nemi, were known already in the XVII century, when the marquises Frangipani excavated a number of fictile ex-votoes on the site.¹ Other excavations were undertaken on the site in the following century by the Spanish Cardinal A. Despuig.² Later, however, the notices of these excavations were ignored or misunderstood, and various opinions were expressed about the location of the temple, until in 1856 the site was identified by Rosa.³ In 1885—1889 excavations were undertaken on the site by the English ambassador Sir Savile Lumley and by Signor L. Boccanera, and in 1895 by Prince Orsini and Signor E. Borghi.⁴

The excavations are now covered in, and the site, called *il Giardino*, is under cultivation. From the brief notices of the excavations it may be gathered that the temple area consisted of a very large, artificial platform of rectangular form, orientated north-west and south-east.⁵ Its south-west side, facing the lake, was supported by a strong concrete wall, while on the opposite side, and partly on the short sides, the above-lying ground was sustained by similar walls, decorated with niches. Parallel with these walls ran a colonnade forming a porticus divided into votive cellae, or *alae*.⁶ These retaining walls are now the only remains to be seen on the site.

¹ Cf. Rossbach, *l. c.*, p. 148; Morpurgo, *l. c.*, cc. 7 f.

² Cf. Rossbach, *l. c.*, pp. 148 f. In these excavations were found, among other objects, the well-known archaic marble relief, representing the slaying of Aegisthus, now in the Ny Carlsberg Glyptotek in Copenhagen.

³ Rosa, *AICA*, 28, 1856, pp. 5—8, with plan.

⁴ The numerous reports on these excavations published in the *BICA*, *RM*, and *NS* are cited by Ross-

bach, *l. c.*, p. 149, and by Morpurgo, *l. c.*, cc. 306 f., note 2.

⁵ See the plan published by Rossbach, *l. c.*, p. 152, and re-published by Morpurgo, *l. c.*, cc. 13—14, fig. 2.

⁶ In one of these votive cellae was found an inscription reading: M. SERVILIUS · QVARTVS · ALAM · EXPOLIT · ET (· RESTAURAVIT) ET · QVAE · INTVS · POSITA · SVNT · DIA (NAE DEDICAVIT) ·

The temple itself was not in the centre of the area, but nearer its north corner. It rested upon a profiled, rectangular podium, built of tufa blocks and measuring 30×15.90 m., and was divided into three rooms: cella, pronaos, and opisthodom.¹ The walls were constructed of tufa blocks, and there were apparently columns of peperino, since drums and Doric capitals of this material were found. The arrangement of the columns is, however, unknown.² Within the area were remains of several smaller buildings, which may have served for various purposes connected with the cult.

During the excavations in the temple area were brought to light masses of votive offerings of bronze and terracotta, inscriptions, numerous architectural remains of marble, indicating a restoration of the temple in Imperial times, some antefixes of terracotta, and numerous fragments of terracotta plaques of the so-called Campana type. None of the objects were earlier than the IV century B. C.

Most of the objects found in Lord Savile's excavations are now in the Museum and Art Gallery of Nottingham Castle, Nottingham; part of those found in the excavations of L. Boccanera, in 1887, are in the Museum of Fine Arts, Boston; some others, found in 1885, are in the Museo Nazionale delle Terme in Rome.

Of architectural terracottas belonging to the kind dealt with here only a small number was discovered, whose appurtenance to the temple itself, moreover, is uncertain. They belong to four different types of antefixes and are all datable to the later Hellenistic period (II—I centuries B. C.).

1 (Pl. 117: 414) — Fragmentary antefixes representing the »Persian Artemis». She stands facing the front, clad in a long chiton with apptygma, and holds in either hand the foreleg of a rampant lion, which rests on one of the wings projecting from the waist of the goddess. Another pair of similar wings projected from the shoulders. On her head is a polus. The type is identical with specimens found at Ardea (Acropolis, No. II: 7; Casalinnaccio, No. II: 6). On chiton, traces of red. Total width 42 cm.

Nottingham Castle: Pullan, l. c., p. 63, pl. IX: 1; Rossbach, l. c., p. 158; Wallis, Catalogue, Nos. 602—604; id., Ill. Catalogue, pl. to p. 43; Van Buren, REA, 24, 1922, p. 95.

2 (Pl. 117: 413) — Antefixes of pointed triangular shape showing, within a flat, raised frame, the head and shoulders of Diana, facing, in high relief. The face is full and oval, Hellenistic in style, with soft, regular features. The hair is parted and combed down to the sides, covering the ears; on the cheeks, in front of each ear, is a small plastic lock. On the crown is a diadem. A sleeved chiton is buttoned above the shoulders. In front of the left shoulder is the upper part of a bow, whose end has the shape of a goat's head, with long, curved horns. Behind the right shoulder is a quiver. No traces of colouring. Height 31.5 cm.

Rome, Museo delle Terme, Nos. 4463, 62644: BICA, 1885, p. 150; NS, 1885, p. 160; NS, 1888, p. 193; NS, 1895, p. 107; RM, 1886, p. 174; Rossbach, l. c., p. 156; Morpurgo, l. c., c. 317; Paribeni, MNR, p. 275.

Nottingham Castle: Wallis, Catalogue, No. 769.

¹ Cf. the plans published by Rossbach, l. c., p. 152, and in *Archaeologia*, 50: 1, pl. VII. The two plans, however, do not agree in several important details.

² According to Vitruvius, IV, 8, 4, there were columns *dextra ac sinistra ad umeros pronai*. Cf. Morpurgo, l. c., cc. 18 f.

3 (Pl. 117: 415) — Antefixes of the same size and type as the previous ones, showing the head and shoulders of a young woman. The face is oval, the eyes deeply sunk under drooping brows, with incised irises and pupils; the mouth is half-open, showing the edge of the upper teeth. The hair, parted above the forehead, is combed down on the sides, covering the ears, and is then drawn up at the back and knotted into a rosette on the crown; two loose, wavy strands fall on to the shoulders. The shoulders are covered by a chiton fastened with a round brooch in front. No traces of colouring. Height 27.8 cm.

Rome, Villa Giulia: BICA, 1885, p. 150; NS, 1885, p. 193; Morpurgo, *l. c.*, cc. 317 f., fig. 6; Della Seta, VG, pp. 227 f., No. 6911.

Rome, Museo delle Terme: No. 4464.

Nottingham Castle: Wallis, Catalogue, Nos. 767—768.

4 — Lower half of antefix, showing a nude youth rushing to the right, accompanied by a tall slender hound. Of the man only the right leg, left thigh, one end of a chlamys flying behind him, and lower part of the body are left. Of the dog, body, right hind leg, and part of background with traces of other legs. Traces of cover-tile. No remains of colour; clay coarse, light yellow. Height 25.3 cm.

Boston, Museum of Fine Arts: Robinson, in Rossbach, *l. c.*, p. 149.



Fig. 35. Bronze revetment from Nemi.

Of especial interest are some fragments of tiles and revetments made of gilded bronze, which no doubt are ascribable to the temple itself. In 1885 were discovered a number of flat roof-tiles of bronze, one of which was marked with the number XX. We are also told of a magnificent frieze of gilded bronze, with a border of beans and foliage above, and a figured representation in the lower field. These pieces now seem to be lost, but in the Museo di Villa Giulia at Rome are some fragments of the same kind, found at Nemi at the same time as these. In addition to a quiver in high relief, of doubtful use, there is a piece 44.7 cm. long and 15.5 cm. high showing the lower edge of a gilded bronze sheet used for revetment, with a border of three-petalled palmettes and discs hanging from a row of S-spirals (Fig. 35).¹ This border is exactly similar to that

¹ Barnabei, *RAL*, ser. 5, vol. IV, 1895, p. 275; id., NS, 1895, pp. 431 ff., fig. 6; Morpurgo, *l. c.*, cc. 318 ff., fig. 7.

of certain terracotta plaques from the temple in the *contrada Lo Scasato* at Civita Castellana (No. III: 10). The main field of the bronze sheet, therefore, was probably decorated like these, i. e. with two large addorsed palmettes and two S-spirals, set diagonally. On the basis of this similarity the bronze fragment might be dated to about the same time as the terracotta plaques, i. e. to the later half of the III century B. C.¹ Another small fragment of gilded bronze, also in the Villa Giulia Museum, formed part of an open-work cresting similar to the specimen found at *Lo Scasato* (No. III: 5),² while some fragments of thin bronze sheets may have belonged to tiles.

From the discovery of these fragments it is clear that the temple of Diana at Nemi, one of the richest and most venerated sanctuaries of Latium,³ was to a very large extent protected and decorated by gilded bronze plates. The use of this costly but lasting material also explains the absence of more important terracotta ornaments.

¹ In spite of its similarity to the mentioned terracotta plaques of III-century date, Barnabei dated the bronze fragment to the later half of the I century B. C., arguing that since Catulus was criticized for having covered the new Capitoline temple with tiles of gilded bronze (cf. p. 340), no other temple

could have been decorated with gilded bronze before the building of the new Roman Capitolium. I cannot regard this argument as conclusive.

² Morpurgo, *l. c.*, c., 29, fig. 9.

³ Cf. Appian, *Bell. Civ.*, V, 24.

NORBA.

During the important excavations carried out at Norba in 1901—1902 by Savignoni and Mengarelli — excavations which were epoch-making for the dating of polygonal masonry in Italy — there were brought to light the ruins of no less than four temples, with remains of their architectural decoration in stone and terracotta, and an enormous quantity of votive offerings. The architectural terracottas from these temple sites are now in the Museo delle Terme in Rome; most of them, however, being fragments of no importance, are stored up,¹ and only a few more significant pieces are exhibited.

THE LARGE AND THE SMALL TEMPLE ON THE SMALL ACROPOLIS.

Savignoni-Mengarelli, NS, 1901, pp. 534—544; Savignoni, ACIS, V: IV, pp. 257 f.; Delbrück, TFH, p. 30.

The excavations undertaken in 1901 on the small acropolis of Norba, which lies in the south-east part of the ancient city, just inside the mighty polygonal city wall and left of the large gate,² brought to light the podia of two temples of different size and differently orientated. The podium of the large temple is rectangular and faces north-west, measuring 22.80 m. in length, 12.90 m. in width, and 2.33—2.44 m. in height. It consists of walls of polygonal limestone masonry, 2.60—2 m. thick, with a cross-wall marking off a cella and a pronaos. The interior was filled with earth and debris, containing a large quantity of fragments of Etrusco-Campanian vases and two small terracotta heads of archaic style.³ Outside the temple were found two small fragments of columns of travertine, with Ionic flutings, and in and round a *pozzo* were found some fragments of architectural terracottas, all of comparatively late date (III century B. C. and later). The following fragments are mentioned:

1 — Fragments of antefixes representing the Persian Artemis. There were two types: one representing the goddess with two large wings pointing downwards, and with the

¹ I have not been able to trace the stored-up fragments; the following brief inventories, therefore, are based entirely on the descriptions and illustrations given in the cited publications.

² See the plan of Norba published in the NS, 1901, opposite p. 514.

³ NS, 1901, pp. 538 f., figs. 18—19.

rampant lions resting on the plinth below; the other representing her with two pairs of wings, issuing from her shoulders and from her waist, and with the lions resting on the latter pair of wings.

NS, 1901, p. 540, fig. 20; Van Buren, REA, 24, 1922, p. 96.

2 — Pieces of terminal tiles showing the usual series of concave strigils, each with a red central stripe.

NS, 1901, pp. 540 f., fig. 21 (left).

3 — Fragments of revetment plaques decorated with two rows of alternate palmettes and lotuses, upright and hanging, with a row of S-spirals in the middle; relief ground, red and black.

NS, 1901, pp. 540 f., fig. 21 (right).

4 — Fragment with a large flower in relief, with pointed petals painted red, and a blue pistil.

5 — Fragments of flat rain-tiles and curved cover-tiles, one of the latter measuring 55 cm. in length, with a width of 19 and 11 cm. at the ends.

The podium of the small temple is also rectangular, facing south, and measuring 16.50×8.16 m., with a height of 1.50 m. It is built of roughly-cut limestone blocks in irregular courses, with a fill similar to that of the large temple; whether there was a pronaos is not quite certain, but in the front are traces of steps. Of the superstructure nothing was found, except a fragment of a terracotta plaque with a spiral in relief, on a red ground, and a piece of an open-work cresting similar to that of the temple at Alatri (No. 6). Mediaeval interments found within the temple, and fragments of an architectural decoration from the VIII or IX century A. D. proved that the temple had been transformed into a Christian church.

THE TEMPLE OF DIANA ON THE LARGE ACROPOLIS.

Savignoni-Mengarelli, NS, 1901, pp. 525—534; Savignoni, ACIS, V: IV, p. 257; Moretti, NS, 1904, pp. 444 ff.

During the excavations of 1901 there were also brought to light the remains of a third temple, which stood on an artificial terrace on the large acropolis of Norba, in the north-east part of the city. The temple faced south-west, and was surrounded by porticoes on three sides. It had a rectangular ground-plan, measuring 17.50×10.50 m., and consisted of a cella and a pronaos. Its walls were constructed of *opus incertum*, indicating a rebuilding in Imperial times. During the course of the excavation there were found several fragments of architectural members of travertine and terracotta. Among the latter the following pieces are mentioned.

1 — Fragment of a female figure in very high relief, preserved from abdomen to above knees. The figure wears a chiton, which is open on the right side, leaving her advanced right thigh uncovered, and flutters behind in large folds, which adhere to a piece of a background plaque. The clay is coarse; on the flesh are traces of a yellowish colouring, on the drapery, traces of red. Height 22 cm.

NS, 1904, pp. 445 f., fig. 2.

2 — Fragments of a sima decorated with lion's heads executed in free style; the front surface of the sima presents an incised network, which probably served to fix a stucco covering.

NS, 1901, pp. 527, fig. 9 (left).

3 — Antefixes in the shape of a palmette.

NS, 1901, p. 527, fig. 9 (right).

4 — Fragments of revetment plaques decorated with the common design of two rows of large palmettes, upright and hanging, united by S-spirals and encircled by a serpentine band.

NS, 1901, pp. 527 f., fig. 10.

All these fragments are apparently of a late date (II century B. C. and later). The fragments of the sima were found especially at the long sides of the temple. An inscription on a vase sherd, found during the excavation, indicates that the temple was dedicated to Diana.

5 — North of the temple terrace were traces of an almost square construction, at the west corner of which was found a fragment of the lower part of an antefix representing the Persian Artemis.

NS, 1901, p. 533, fig. 14.

6 — In a Roman *piscina* discovered between the two acropoleis was found a fragment of an antefix representing the head of Juno Sospita in the usual V-century version.

NS, 1901, pp. 547 f., fig. 28; Van Buren, FTR, p. 23 (Antefixae, Div. IV, type xxvii).

THE TEMPLE OF JUNO LUCINA.

Savignoni-Mengarelli, NS, 1903, pp. 229—262; Savignoni, ACIS, V: IV, pp. 258 f.; Deonna, STC, p. 139.

The podium of a fourth temple, built of polygonal limestone masonry, was excavated in 1902 in the west part of the city. The podium measures 22.55 m. in length and 9.98 m. in breadth; its greatest height is 2.30 m. The temple consisted of a cella and a pronaos, facing south-east, or towards the small acropolis. The podium could be dated to the

III century B. C. by the fragments of Etrusco-Campanian ware found in the fill and between the blocks; a flight of steps, remains of which were found in front of it, was obviously added later. Whether the building had any predecessor on the spot, could not be established. During the course of the excavation a considerable number of fragments of architectural decoration were found, partly of terracotta, partly of travertine. The former could be dated to about the same time as the podium or later, while the latter seem to indicate a reconstruction of late date, probably after the destruction caused by the Sullan troops; still later, in the dark ages, the indestructible podium was used as the foundation for a Christian church, some decorative fragments of which were found.

South of the temple was a large square terrace supported by walls of polygonal masonry, with a fill containing a great number of votive offerings, among which the sherds of Etrusco-Campanian ware were predominant; above this fill were the remains of two successive constructions of porticoes enclosing a square paved area in the centre. Together with the votive offerings were found some architectural terracottas from the temple and two bronze sheets with dedicatory inscriptions to Juno Lucina, who, consequently, was the goddess worshipped on the site; the inscriptions may be dated on paleographical grounds to about the same epoch as the earliest of the *Elogia Scipionum*.

The fragments of architectural terracottas found during the excavation of the temple seem to have belonged in the main to the same types of terracotta decoration that were brought to light on the sites of the other temples excavated at Norba. Thus, there were fragments of antefixes representing the Persian Artemis similar to those found at the large temple on the small acropolis (No. 1), fragments with incised network for stucco covering, antefixes in the shape of palmettes, and pieces of revetment plaques with palmettes, all similar to what was found at the temple of Diana (Nos. 2—4), further fragments of open-work crestings, and pieces of revetments decorated with various designs of palmettes and spirals, flowers and foliage, etc.

In addition to these fragments there were found some pieces of terracotta statues about life-size, which probably served as pedimental figures, namely:

1 — Two fragments of the left leg and sandalled foot of a male figure somewhat above life-size.

NS, 1903, p. 235, No. 19; NS, 1904, p. 447, No. 2, fig. 5; Deonna, STC, p. 139, No. 2.

2 — Lower part of a draped female figure seated on a throne to the left; the right side, which adhered to the background, is fragmentary.

NS, 1904, p. 447, No. 3, fig. 6; Deonna, STC, p. 139, No. 3.

3 — Various fragments of drapery.

NS, 1903, p. 235, Nos. 15, 16; NS, 1904, pp. 446 f., No. 1, fig. 4; Deonna, STC, p. 139, No. 1.

4 — Part of shoulder and arm of statue.

NS, 1903, p. 235, No. 17.

5 — Part of head, with hair-tress.

NS, 1903, p. 235, No. 18.

6 — Fragment of plaque with bust of warrior in high relief.

NS, 1903, p. 235, No. 20.

7 — Fragment of plaque with hind part of quadruped (horse or ox).

NS, 1903, p. 235, No. 21.

In the fill of the terrace south of the temple were found the following pieces, which are also of late date, probably from the III—II centuries B. C.

8 (Pl. 117: 417) — Gorgoneion in low relief, of irregularly rounded form. It has a straight nose with spreading nostrils, curved, sharply marked-off brows, almond-shaped eyes between thick lids, a closed mouth with sinuous lips, two curved tusks pointing upwards, and a square-cut, protruding tongue. The chin is cloven, and in the centre of the forehead is a vertical depression. The ears are pelta-shaped ornaments. The hair is in large scallops over the forehead, and above it was a diadem, most of which is now broken away. The back is flat, with traces of a broken semicircular cover-tile, which shows that the gorgoneion served as an antefix or as an acroterion. Round the mask are minute traces of an edge in lower relief. The clay is yellowish-grey, with black particles of augite.

Colouring: — Flesh, yellowish-red; lips and tongue, dark red; brows and eye-lashes, brownish-black; irises, brownish-black with yellowish-red rings; hair, brownish-black with yellowish-red undulating lines; diadem, yellowish-red with red edge and red wave-line; on ear-lobes, rings in brownish-black and yellowish-red; edges of mask, black.

Width 24 cm., height as preserved 25.5 cm.

The mask is a curious example of archaistic art.

Rome, Museo delle Terme (Antiquarium), No. 24238: NS, 1903, p. 248, fig. 17.

9 (Pl. 117: 418) — Antefixes in the shape of a maenad's head framed by a wreath of vine-leaves and grape-clusters; below is the hem of a chiton and the ends of a veil. At the back, flying strut. Clay light yellow, with particles of augite; polychromy vanished. Height 28 cm.

Rome, Museo delle Terme (Antiquarium): NS, 1903, p. 248, fig. 16 (left).

10 (Pl. 117: 416) — Antefixes in the shape of a satyr's head, with pricked animal ears and ruffled hair, in which is a wreath of berry-clusters; below is a part of the garment serving as a base. The back is hollow, and the flying strut is attached in the middle of the depression. Clay reddish, with lumps of pozzolana; on face and hair, traces of red. Height 28 cm.

Rome, Museo delle Terme (Antiquarium): NS, 1903, p. 248, fig. 16 (right).

ALATRI.

ARCHITECTURAL TERRACOTTAS FROM A TEMPLE AT ALATRI.

Bassel, *Centralblatt der Bauverwaltung*, 6, 1886, pp. 197 ff., 207 ff.; Cozza, NS, 1888, p. 431; id., NS, 1889, p. 22; AJA, 4, 1889, p. 218; Winnefeld, RM, 4, 1889, pp. 143 ff.; Cozza, RM, 6, 1891, pp. 349 ff.; Degering, ET, pp. 149 ff.; Pinza, BC, 26, 1898, pp. 176 f.; id., MAL, 15, 1905, cc. 494 f.; Fenger, TEL, p. 10; Rizzo, BC, 38, 1910, pp. 293, 306, 309, note 1; Della Seta, VG, pp. 213 ff.

In 1882, while tracing the remains of an aqueduct built at Alatri in 120 B. C. by Betilienus Varus, the German engineer R. Bassel hit upon a column and an anta of a temple, together with numerous fragments of its terracotta decoration. His investigations, however, were interrupted, and his conclusions as to the plan and orientation of the temple, and to the function of the various architectural terracottas reconstructed by him, were therefore erroneous. In 1889, however, the Italian Direction of Antiquities, in cooperation with the German Institute, started a new campaign of excavation and research at Alatri, during which, under the direction of Cozza and Winnefeld, the remains of the temple were completely unearthed.

The temple lay fully 1 km. north of Alatri between the heights of *Monte Sacco* and *Monte Cappuccini*, on a sloping plane retained to the west by a low polygonal wall. The temple walls were built of limestone blocks and rose directly from a foundation of unhewn limestone masses. Of the foundations enough was preserved to show that the temple consisted of a cella and a pronaos, the latter formed by the projecting side walls, which ended with two antae, and by two columns placed on the axes of the side walls. The temple faced south, or towards the city, with a deviation of $13^{\circ} 48'$ to the east. The width of the temple front was 7.925 m., the depth of the pronaos, 6.79 m., and the length of the cella, 6.39 m. The floor of the cella and of the pronaos was on the same level, and consisted of hard-packed limestone debris; in front of the pronaos it was edged by a narrow setting of stone slabs, which formed a low step. The east column base was found *in situ*; it consisted of a torus, 1.095 m. in diameter, above a high cylindrical plinth, two thirds of which were sunk into the pavement, resting upon a stone foundation. The base of the opposite column, and a fragment of a capital, were also recovered. The column shafts were probably wooden, as no fragments of them were discovered; their lower diameter, to judge from the bases, was 0.76 m. In the pronaos, sunk into the pavement, stood a round base of *peperino*, which probably served as an altar. In front of the temple was a square stone-walled pit for sacrifices, and imme-

diately south-east of it lay the remains of a rectangular building with two rooms, each with a square hearth in the centre. What connection this building had with the temple is however uncertain.

From the fact that the east side wall continued beyond the back wall of the cella, Cozza assumed that the temple had an opisthodom, or rear portico, similar to the pronaos, and assigned to this back portico a third column base, found in a house near the temple. Since this base was equal in size with those of the pronaos, except that its plinth was considerably lower than those of the latter, or equal to the part visible above the pavement, Cozza assumed that the original temple, consisting of the cella and the pronaos, had at one time been provided with a new floor at a higher level than the old, and that at the same time the back portico had been added, the column bases of which would have been made equal with that part of the front bases which was visible above the new pavement.

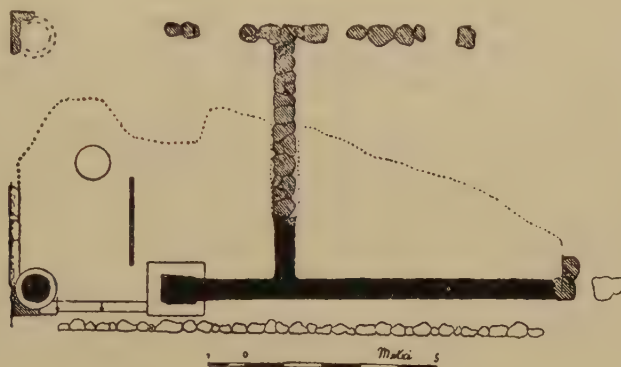


Fig. 36. Plan of Temple at Alatri.
(After Winnefeld, *RM*, 4, 1889).

Cozza's theory of the back portico, however, seems to be founded on too scanty material evidence, and has been generally dismissed. It is more likely, as suggested by Degering, that there was a narrow, closed room, an adyton, behind the cella.

The architectural terracottas from the temple at Alatri form a homogeneous group. They are made of a levigated, reddish clay containing brown lumps of pozzolana. Owing to the softness of the clay and to the slight baking, the surface of the terracottas is very much worn, and most of the polychromy has vanished or darkened. The style both of the figured elements and of the ornamental designs is elaborate, but at the same time washy and feeble, and the execution is coarse and lacks neatness. Together, the stylistic and technical qualities of the terracottas indicate a rather late date, probably the late III or the II century B. C. The terracottas are now in the Museo di Villa Giulia in Rome.

1 — Numerous fragments, badly damaged, of small figures in high relief, with background plaques about 1.5 cm. thick. The plaques were pierced by nail-holes for attachment and had along their lower edge a projecting plinth, upon which the figures rested.

Among the fragments is the torso of a male figure, naked to the hips, standing on a chariot turned to the left; to this chariot may belong some pieces of heads and legs of horses, and a fragment of a wheel. There are further pieces of arms and shoulders with traces of chitons; bare feet, and legs protected by greaves; a head in a Phrygian cap (8 cm. high); a hind leg of a lion; and pieces of wings.

Bassel, I. c., pp. 199, 209, fig. 19; Della Seta, VG, p. 214, No. 6645.

2 — Right leg, preserved from above the knee to the middle of the foot. The leg is protected by a greave and rests on a slightly projecting plinth, facing the front, and attached to a background plaque. Height 18.5 cm.

3 (Pl. 118: 419) — Antefixes representing the so-called Persian Artemis. She stands facing the front, clad in a long chiton with short sleeves and a double apoxygma girt below her breasts, and holds in both hands the forepaw of a rampant pantheress. From her shoulders spring two large wings, pointing downwards. She has coarse features, and parted hair, which falls over her shoulders in four long tresses. On her head is a polos, in the top of which is a hole for a *meniscus*. The antefix is backed by a flying strut. At the opposite end of the cover-tile is a semicircular projection, upon which the preceding tile rested. In the lower edges of the tile are two square cuttings, one on either side, to receive the cross-pieces projecting from the side edges of the rain-tiles. In the top of the cover-tile is a nail-hole.

Height of antefix 49.5 cm.; length of tile, inclusive semicircular projection, 76.5 cm.

Bassel, I. c., pp. 197 f., figs. 3, 4, 15, pp. 209 f.; Borrmann, GB, p. 187; Durm, BER, pp. 83 f., fig. 96, d, e; Fenger, TEL, p. 16, fig. 60; Della Seta, VG, p. 215, No. 6635; Van Buren, REA, 24, 1922, p. 96.

4 (Pl. 118: 420) — Antefixes similar to the previous ones, but reduced in size. Height 38 cm.

5 (Pl. 119: 422) — Terminal tiles, which formed the sima of the pediment. The vertical part consists of three elements: above, a series of concave strigils curved outwards at the top and separated from each other by shallow grooves; in the middle, a flat fascia, separated from the strigilation by a roll; below, a thick torus perforated lengthways by a channel, in which are remains of lead casting. At the back are two flying struts. In the top surface is a groove for the cresting, with traces of lead casting. On the strigils are traces of white and of red central stripes. One fragment has, instead of the strigilation, a plain, curved surface, at whose upper edge, however, rounded tops of strigils are coarsely moulded.

Length 58 cm., height 41 cm.

Bassel, I. c., pp. 198 f., 208, figs. 7, 8, 15; Borrmann, KB, p. 42, fig. 27; Fenger, TEL, p. 10, fig. 22, pp. 13 ff., fig. 46; Della Seta, VG, pp. 214 f., No. 6641.

6 (Pl. 119: 422) — Open-work cresting, composed of a lower fascia in the shape of a perforated maeander pattern with square, framed panels decorated with four-petalled rosettes set obliquely; and of an upper fascia decorated with a series of alternate pal-

mettes and ivy-leaves rising from a perforated single guilloche laid above a flat fillet. The upper edge is undulating; the lower, which fitted into the groove on the top of the sima, is flat and straight.

Length 55 cm., height 38 cm.

Bassel, *l. c.*, p. 198, figs. 5, 6, 15; Durm, *BER*, pp. 80 f., fig. 82 e; Fenger, *TEL*, p. 14, fig. 46; Della Seta, *VG*, as above.

7 — Flat rain-tiles with raised side-edges, rounded on the inside and increasing in breadth towards the front edge, where their width is halved for a portion corresponding to the overlap.

Length of tile 78.5 cm., width 49.5 cm.

There are also fragments of another set of tiles, which have high, straight side-edges with bosses pierced by nail-holes.

8 — Fragments of large semicircular tiles, which probably covered the ridge of the roof. The joint edges are thinned to allow overlapping.

9 (Pl. 119: 423) — Revetment plaques, composed of two elements. Above is a series of narrow, concave strigils, curved slightly outwards at the top; below, separated from the strigilation by a roll, is a design in relief consisting of two rows of palmettes, upright above, hanging below, coupled by thin S-spirals and encircled by a concave, serpentine band. The lower edge follows the curves of this band.

Height 39.5 cm., width 29 cm.

Bassel, *l. c.*, pp. 198 f., 208, figs. 9, 10, 15; Fenger, *TEL*, pp. 10, 15, fig. 23; Della Seta, *VG*, p. 216, No. 6643.

10 (Pl. 118: 421) — Revetment plaques composed of three elements. Above is a leaf-and-dart cyma. In the middle, separated from the cyma by a roll, is the main field, decorated in relief with a pattern of two palmettes and two S-spirals, set cross-wise and diagonally; the palmette petals spring from fluted chalices, from which also issue wavy stalks with flower-buds, two at either side of each palmette; the meeting spirals are tied together across the palmette bases. Below is a border of palmettes and buds hanging from a row of interlaced arches. The lower edge of the plaques is scalloped. The main pattern goes two ways on different plaques.

On two of the plaques are the numerals **MV** and **MII**, incised on the flat front surface above the cyma, when the clay was still wet. The pattern of these two plaques is turned in the same direction.

Height 54 cm., width 37.5 cm.

Bassel, *l. c.*, pp. 198 f., 208, figs. 11, 12, 14; Borrmann, *KB*, p. 42, fig. 26; Fenger, *TEL*, pp. 10, 16, fig. 24; Della Seta, *VG*, pp. 215 f., No. 6642.

SEGNÍ.

ARCHITECTURAL TERRACOTTAS FROM THE TEMPLE OF JUNO MONETA.

Delbrück, CS; BA, 10, 1916, Cronaca, p. 14; Della Seta, VG, pp. 216 ff.; Lake, TT, pp. 108—111.

The mediaeval church of *S. Pietro* at Segni, which stands on a terrace above the modern town and just below the ancient acropolis, is constructed in and upon the ruins of a pagan temple, which in consequence of this adaptation is remarkably well preserved. The careful study of this temple made in 1902 by Delbrück has shown that it was built on a high podium and consisted of three cellae and a deep pronaos, facing south. The podium is constructed of polygonal masses of limestone. It has two steps, and its top area measures 40.27×23.91 m. Its interior, however, is not solid, but consists of cross-walls and spur-walls, placed where they were needed to support the superstructure, while the spaces between them were filled with stone and earth. Of the three cellae the central one is transformed into the church of *S. Pietro*; its original walls, built of tufa ashlar, are preserved to a considerable height, and some traces of the lateral cellae also remain.

From these remains the temple can be reconstructed without difficulty. The three cellae, which had an inner width of 6 m., 7.46 m., and 6 m. respectively, occupied the rear half of the podium, having a length of 19.45 m. In the rear of each cella there seems to have been a separate chamber or *adyton*. The position of four spur-walls in the front half of the podium clearly shows that the pronaos was divided by three rows of four columns each, which stood on the axes of the cella walls so that the central intercolumniation was 8.33 m. and the side ones 7.025 m. The first two intercolumniations from the front measured 6 m. each, while between the third row and the cella front was a space of 7.46 m. Of the columns only one badly damaged drum of limestone was preserved. In the middle of the temple front there was probably an earthen ramp leading up to the podium.

At the east side of the temple was found, in 1893, a number of fragments of architectural terracottas, which were published by Delbrück. As the greater part of them consisted of archaic pieces, Delbrück concluded that the extant temple ruins dated from about 500 B. C., a date which he found confirmed by the similarity between the polygonal structure of the temple podium and that of the city wall, which he ascribed to

about the same epoch. In 1916, however, a new excavation was undertaken on the site, which led to the discovery of a greater number of architectural terracottas, dating both from the archaic period and from later times. The only report of this excavation which has been published is a brief notice in the *Cronaca* of the *Bollettino d'Arte* for that year. As stated in this report, the archaic terracottas, on account of their small size, cannot be ascribed to the extant temple, but must have belonged to a shrine of more modest dimensions. This is also the case with a number of later terracottas, datable to the IV—III centuries B. C. To the extant temple, on the other hand, can only be attributed a number of very large and coarsely made tiles and revetments, which, on the basis of stylistical and technical criteria, must be assigned to a late period, probably to the II—I centuries B. C. To this epoch, consequently, the mighty temple ruins must also be dated. The previous temple construction, or constructions, probably stood on the same site as the later temple, and their remains may therefore be completely destroyed or hidden, with exception of the few terracotta fragments that were brought to light.

From the triple cella and from two terracotta heads, which he took to represent the two Capitoline goddesses,¹ Delbrück concluded that the temple described by him was the *Capitolium* of the Roman colony of Signia. In the later excavation, however, there were brought to light a limestone torus with the inscription *(I)uno(ni)*, and a bronze sheet inscribed *Iunonei Monetai donom*.² These inscriptions make the question of the cult exercised in the temple more problematic. It has been assumed that the earlier temple was dedicated to *Juno Moneta* alone, while the triple cella temple would have been erected to the Capitoline Triad.³ Miss Lake, however, rightly points to the fact that in this case, since the name of Juno as a member of the Triad is *Regina*, not *Moneta*, we must assume a change of the cult, which seems extremely unlikely. On the other hand, we have no parallels of *Juno Moneta's* being grouped with other divinities in a triad. As a possible solution, however, it may be suggested that the Juno worshipped on the spot from the beginning may have been called both *Moneta* and *Regina*,⁴ and therefore could have been grouped with the two other members of the Capitoline Triad without a real change of the cult.

The architectural terracottas, as mentioned above, are to be divided into three groups, datable to the early V century, to the IV—III centuries, and to the II—I centuries B. C. respectively.

GROUP I.

This group comprises a number of terracottas datable to the early V century B. C. The clay is coarse, light yellowish-grey or reddish-grey. The colours were applied before firing.

¹ Delbrück, *CS*, pl. VI, »Votive»; note, however, that the left head really belongs to an antefix representing the Persian Artemis = No. II: 1 below.

² Della Seta, *VG*, p. 221, Nos. 19410, 19179.

³ Della Seta, *VG*, pp. 216 f.

⁴ Cf. an inscription from Rome (*CIL*, VI, 362): *Iunoni Monetae Regin(ae) sacrum*.

I: 1 — Fragments of figured plaques that probably covered the ends of the main beams in a pediment (*columen* and *mutuli*). This use is suggested by the sloping upper edge of the background plaque of the figure a) and by the decreasing relief of the border shown by the fragment c). The figures are executed by hand in high relief.

a (Pl. 120: 424) — Torso of a warrior in combat. The warrior was advancing towards the right to attack his enemy, carrying a round shield on his outstretched left arm and raising his right to thrust or strike. The head is now missing, but the stump of the neck, with a prominent Adam's apple, shows that it was in profile to the right. The shoulders are frontal, but the torso is gradually twisted, so that the legs, which are now completely missing, were probably in profile. The left arm is broken away from below the elbow; below it, attached to the background, is a portion of the shield, with a flat raised rim, inside which is a round button. The right forearm is also missing, but it is not broken but cut off just above the elbow. Above the warrior's right shoulder is a small section of the original edge of the plaque, sloping downwards to the left.

The warrior wears a short-sleeved chiton and a cuirass with movable shoulder-pieces and a double row of tabs at the waist. The shoulder-pieces are fastened by means of strings (painted only) tied to a pair of round buttons moulded on the front of the cuirass. Above the shoulder-pieces are the corners of a chlamys, which hangs down behind the warrior's back; they were tied together with a band knotted in a bow, traces of which are left on the cuirass.

Colouring: — The flesh is coloured brownish red. The cuirass is white, with borders of black stripes and red dots round the arm-holes, and with a black maeander round the waist, filled in the spaces with red squares grouped four by four round a black square in the centre, and enclosed by a red stripe above and below, with a row of black dots above the former; on tabs, black and red stripes. The chlamys is white, bordered with red and black stripes and strewn with small red squares grouped four by four. The chiton is white with black edges round the sleeves. The shield is dark red with white rim and button.

Height as preserved 23 cm.

Della Seta, VG, pp. 217 f., No. 19107; Van Buren, FTR, p. 50 (Mutuli, i); Giglioli, AE, pl. CLXVII: 1, p. 32.

b (Pl. 120: 424) — Fragment of a round shield, to which are attached, to the right, a part of the back of the warrior who held it, and to the left, a portion of the raised right arm of another warrior, with traces of a sleeve below. This fragment allows us to complete, imaginatively, the original scene of which the previous warrior formed the left half. The arm attached to the shield no doubt belongs to a fallen warrior who lay on the ground, perhaps supporting himself on his left elbow, and stretching his right arm upwards to protect himself from his victorious adversary. The warrior who carried the shield seems to have been no more successful than his fallen comrade, to judge from the fact that he is leaning backwards. He wears a cuirass with a square neckhole and has a sword-belt over his right shoulder.

Colouring: — Flesh, red; cuirass, white with black border round neckhole and chequer-pattern in red and black round waist; shield, white with whirligig(?) in red and black and a red serrate border on rim.

Length 21 cm.

References, as above.

c (Pl. 120: 424) Fragment of the right vertical edge of a background plaque, with part of a flat raised border. This fragment is erroneously placed under the two previous, as if it belonged to the bottom edge. That it really formed part of the right side of the plaque, is shown by the fact that the border decreases considerably in relief from the left to the right (that is, from below upwards; cf. the plaques from Satricum, Nos. II: 1, II: 2). The plaque is pierced by a round nail-hole.

Colouring: — Ground of plaque, black; on raised edge, maeander pattern in black and white, bordered by a red stripe on the inside.

Thickness of plaque, 2.5 cm.; width of border, 5.5 cm.

References, as above.

d — Lower part of a youthful male head, with a smiling mouth, a prominent chin, a long, slim neck, and hair that covers the nape in a thick mass. Left side better finished than right.

Colouring: — Flesh, dark brownish-red; hair, black.

Delbrück, CS, p. 10, pl. V: 8 S; Van Buren, FTR, p. 49 (Columen, iii a).

e (Pl. 120: 425) — Head of female figure modelled in the round. The eyes protrude between thick-rimmed lids; the left is considerably narrower than the right. The brows are arched, the nose straight, the mouth smiling. The head is covered by a veil, and of the hair only a scalloped edge over the forehead and at the temples is visible. The back of the head is smooth and rounded.

Colouring: — Flesh, white; hair, brows, and eyelids, black; irises, brownish red outlined in black, with a black pupil; veil, white with red lozenges and a black-and-red border; necklace, red triangles with black dots.

Height 10 cm.

Della Seta, VG, p. 218, No. 19116; Van Buren, FTR, p. 49 (Columen, iii b); Giglioli, AE, p. CLXVI: 1—2, p. 31.

f — Fragments of arms. Among the fragments is the left arm of a warrior crossed by a shield-strap formed into a palmette at the point where it is attached to the shield. Round the arm is the pleated hem of a sleeve; the hand and wrist are missing.

Colouring: — Flesh, brownish red; shield, dark red; chiton, strap, and palmette, white with black borders and edges.

Van Buren, FTR, p. 50 (Mutuli, i).

g — Fragments of legs, among which are two shins, one nude and another protected by a greave, both facing left; a thigh protected by a thigh-piece; and a right foot, facing left, the toes of which are pressed on the ground while the heel is sharply raised.

Colouring: — Flesh, brownish red; greave, red with a white spiral on calf; on thigh-piece, imbrication in red, white, and black.

Delbrück, CS, p. 10, pl. V: 8 x—y.

h — Fragments of background with various parts of warriors attached to it, hardly recognizable.

i — Fragment of background with leg of feline animal attached to it; leg, yellow, background, black.

Delbrück, CS, p. 11, pl. V: 8.

I: 2 (Pl. 121: 426) — Upper half of a silen's head, from an antefix. Of the eyes only the left one is preserved, showing a large eye-ball protruding between well-marked lids. The brows are highly arched, meeting above the nose; the forehead is wrinkled; and the equine ears point upwards. The hair is in a smooth mass, receding far back above the temples. On the head is a wreath of ivy-leaves, berry-clusters, and four-petalled rosettes. The back is hollow, with flying strut.

Colouring: — Flesh, white; brows and hair, black; iris, light red outlined in black, with a black pupil; inside of ears, red; ivy-leaves, bluish grey; berry-clusters, rosettes, and stalks of wreath, red.

Width 28 cm.; height as preserved 18.5 cm.

Della Seta, VG, p. 217, No. 19086; Van Buren, FTR, p. 9 (Antefixae, Div. II, type I).

I: 3 (Pl. 121: 427) — Lower half of an antefix in the shape of a silen's head. The silen has a small mouth, a single, drooping moustache, and a rounded, smooth beard. Large, rectangular base. Cover-tile with flying strut.

Colouring: — Beard, black with white radiating lines; on space between head and base, two apotropaic eyes, outlined in black, with a red circle marking the iris, and a black dot for the pupil.

To antefixes of this type probably belong a number of fragments of shells, consisting of a concave volute band and concave strigils, painted white with black edges and central tongues in black and red alternately.

Width 21 cm.; height as preserved 16 cm.

Delbrück, CS, p. 10, pl. V: 6; Della Seta, VG, p. 217, No. 19087; Van Buren, FTR, p. 10 (Antefixae, Div. II, type II).

I: 4 — Lower left part of an antefix with the head of Juno Sospita, showing right half of neck, four straight hair-tresses, and left end of helmet's crest, above a flat base.

Colouring: — Flesh, white; hair, black; necklace, black semicircles with red dots; crest, white with red and black borders; on base, white maeander filled in with red above, and black below.

Dim.: 17×17 cm.

Della Seta, VG, p. 217, No. 19088; Van Buren, FTR, p. 23 (Antefixae, Div. IV, type XXXII).

I: 5 — Two fragments of an antefix in the shape of a female head, showing parts of cheeks, the fragmentary left ear with traces of scalloped hair, and hanging hair-tresses, three on either side. Flesh, white; hair, red.

I: 6 (Pl. 121: 429) — Fragmentary terminal tiles, which formed the sima of a pediment. The upright part consists of three elements: above, a series of convex strigils curved outwards at the top, with rounded projecting ends; in the middle, a flat fascia separated from the strigilation by a roll; below, a thick, solid torus. In the top surface are holes for swallow-tailed cramps, which fastened an open-work cresting. At the back were thick, flying struts. The vertical edges overlap in the usual fashion.

Colouring: — Strigils, white with black edges and alternately red and black central stripes; surface above strigilation, white with a black upper edge; on roll, oblique stripes in red, white and black; on plain fascia, simple guilloche in red, black, and white; on lower torus, zigzag stripes in red, white, and black. The pattern goes in two directions, corresponding to the different slopes of the pediment.

Height of upright part, 35 cm.; length 59 cm., including overlapping edges, 63 cm.

Delbrück, CS, pp. 8 f., pl. V: 3 x—y; Della Seta, VG, p. 218, Nos. 16762, 18949.

I: 7 (Pl. 121: 428) — Open-work cresting consisting of a row of five-petalled palmettes, rising above a series of loops formed by a concave band and linked by flat bands; below is a narrow flat base. The palmette petals are cordoned, rounded at the top, and slightly convex. In the two petals next to the central one are holes for *menisci*. In the bottom surface are holes for swallow-tail cramps, which fastened the cresting on the top of the terminal tiles.

Colouring: — Palmette petals, white with alternately red and black borders inside cordons; concave bands, flat bands, and base, white with one red and another black edge.

Height 20 cm.

Delbrück, CS, p. 9, pl. V: 4; Della Seta, VG, p. 218, Nos. 16774, 18908

I: 8 — Various fragments of eaves-tiles decorated with:

- a) maeander patterns in black and white, edged by a red stripe;
- b) zigzag patterns in red and white;
- c) a pattern composed of red open squares, arranged four by four round a small square filled in with black, on a white ground. On edge of tile, white maeander filled in with black above and red below.

Thickness 3.5 cm.

I: 9 — Fragment of a curtain decorated with S-spirals, palmettes, and flat discs; identical in type (though from another mould) with the curtain from Satricum, No. II: 26. On relief ground, traces of red. Height 10 cm.

I: 10 (Pl. 122: 430) — Fragments of revetment plaques composed of two elements. Above is a flat fascia edged at the top by a projecting, halved torus. Below, separated from the fascia by a roll, is a decoration in relief consisting of upright lotus-flowers, arched over by flat bands ending in volutes linked two by two; from each pair of volutes hangs a five-petalled palmette, and below each lotus hangs an oval bud. The lower edge of the plaques follows the outline of the palmettes and buds; the upper edge is flat.

Colouring: — On upper torus, chevrons in red, white, and black; on flat fascia, maeander in the same colours; on roll, oblique stripes in the same colours; palmette petals, white with alternately red and black borders, inside white cordons; lotuses and buds, white with black edges and red tongues on petals; arched bands, white; background, black except above arches where it is red.

On the top surface of one fragment is the numeral IIII, painted in red, on another the numeral X.

Height 40 cm., length 50.5 cm.

Delbrück, CS, pp. 7 f., pl. V: 1; Della Seta, VG, p. 218, No. 16770, 18984.

I: 11 — Fragments of a revetment plaque composed of two elements. Above is a series of short concave strigils turned outwards at the top. Below, separated from the strigilation by a roll, is a decoration in relief consisting of a complicated design of small palmettes, egg-shaped buds, stylized lotuses, and arched ribbons, the whole repeated in two rows turned back to back, with star-rosettes in the spaces between the arches. The lower edge is scalloped and bordered by a thick, round ribbon. The pattern is identical with that of certain plaques from Civita Castellana (Sassi Caduti, No. I: 16).

Colouring: — Strigils, white with black edges and alternately red and black tongues in the middle; on roll, oblique stripes in red, white, and black; palmettes, white with alternately red and black tongues on petals; buds, white with red and black stripes marking edges of petals; arches, lotuses, and rosettes, white; lower edge, white; background, black except round star-rosettes and below torus, where it is red.

Height 35.5 cm.

Delbrück, CS, p. 8, pl. V: 2 x; Della Seta, VG, p. 219, Nos. 16766, 19011.

I: 12 (Pl. 122: 431) — Fragments of a revetment plaque composed of three elements. Above was a series of concave strigils now almost entirely missing. In the middle, between two rolls, is a flat fascia. Below is a decoration in relief consisting of a row of hanging, fan-shaped palmettes, each encircled by a flat band ending above in two volutes turned outwards; from each pair of meeting volutes, in the spaces between the encircled palmettes, hangs a small pointed bud. The lower edge of the plaque follows the outline of the encircling bands.

Colouring: — Strigils, white with red and black tongues; on rolls, oblique stripes in red, white, and black, in opposite directions; on flat fascia, hammer maeander in red and black on a white ground; palmettes, white with nerves alternately red and black; encircling volute bands, white; buds, white with black zigzags marking edges of sepals; background of palmettes, black, of buds, red.

Height of the two lower fasciae, including the upper torus, 27 cm.

Della Seta, VG, p. 219, No. 19023.

I: 13 — Fragments of revetment plaques decorated with two rows of palmettes, upright and hanging, connected by S-spirals and surrounded by a flat serpentine band. To these plaques may belong some fragments of convex strigils, below which is a roll and traces of a similar serpentine band.

Colouring: — Strigils, white with red central stripes; on torus, oblique bands in red, white, and black; palmette petals, red with white cordons, on a black ground; section of ground between rows of palmettes, red.

I: 14 — Fragment of a revetment plaque showing a flat fascia with a roll above; on the fascia is a painted fan-shaped palmette, white with tongues and borders in red and black, on a red ground.

I: 15 — Small fragment of a plaque showing a palmette and lotus motive in relief; the palmette rises from the petals of two lotuses which run out into spirals.

I: 16 — Fragments of a revetment in the shape of a narrow fascia decorated with a slightly concave ribbon forming a series of loops linked by flat bands. Above is a flat, slightly raised border.

Colouring: — Looping ribbon, white with red and black edges; linking bands, white with black edges; raised border, white with a black stripe above and a red below; relief ground, white with red triangles and bud-shaped dots in the spaces.

Height 12 cm.

I: 17 — Fragment of a narrow revetment, similar to a curtain but with a nail-hole. The decoration consisted of a row of linked volutes, from which hang a series of palmettes alternating with flat discs. The lower edge is straight, with traces of a groove.

Colouring: — Palmette petals, white with alternately red and black borders within cordoned edges; discs and volutes, white.

Height 8.5 cm.

I: 18 — Fragments of what seems to have been a similar narrow revetment, decorated with concave S-spirals set in a zigzag row, with branching scrolls in the spaces, carrying lotus-flowers.

Colouring: — S-spirals, white with a red central stripe, on a black ground; scrolls, white; lotuses, white edged with black, on a red ground.

I: 19 — Fragment of the upper edge of a revetment plaque showing a series of strigils, of which only the upper, rounded ends are moulded, while the rest is painted in the usual scheme of red, white, and black. To the right is a large spiral, painted in white on a red ground.

GROUP II.

This group comprises a number of terracottas less carefully executed than those of the previous group and to be ascribed stylistically to the IV and III centuries B. C. The clay is coarse, mixed with particles of augite and pozzolana, and of a reddish-grey hue. The colours were applied before firing.

II: 1 (Pl. 123: 432—434) — Fragmentary antefixes representing the so-called Persian Artemis. The goddess, upright and facing, wears a long chiton with apoxygma and a shawl hanging from her shoulders; she has two pairs of wings, and holds with either hand the foreleg of a rampant lion. The garments are rendered in stylized zigzag folds. The upper wings, rising from her shoulders, consist of long feathers rendered plastically, coiling at the ends and covered at the base by smaller feathers. The lower wings, which spring from the goddess's waist, are also rendered plastically, in rows of small thick feathers, with a flat covering section at the base of each wing. The goddess's hair falls over her shoulders in long corkscrew tresses, two on either side of the head. Round her neck is a necklace, in the ears disc-shaped ear-rings, and on her head a polos, in which is a hole for a *meniscus*. The lions, which rest on the lower wings, have long manes rendered in wavy strands. Of the lower part of the antefixes no fragment is preserved.

Colouring: — Flesh, light yellowish-red; hair, reddish-brown; chiton, vermilion with white stripes and a white lower hem on apoxygma; shawl, white with a dark crimson border; on upper wings, traces of blue, yellow, and light red; feathers of lower wings, light blue and yellow in alternating rows, the former outlined in black, the latter in red; lions, yellow with red mane and crimson belly, on which are black stripes.

Height from nether edge of lower wings to top of upper wings, about 40 cm.

Delbrück, CS, pp. 9 f., pl. V: 5, pl. VI (»Votive«, left); Helbig, Führer, II, p. 348, No. 1785 u; Della Seta, VG, pp. 219 f., Nos. 19089, 16796; Van Buren, REA, 24, 1922, pp. 94 f.; Giglioli, pl. CLXXXVIII: 1, p. 35.

II: 2 (Pl. 123: 434) — Fragment of antefixes representing the Persian Artemis, similar to the previous ones; but smaller and less elaborate in design. To this type probably belong three small heads with parted hair, disc-shaped ear-rings, and *poloi*, in which are holes for *menisci*, one of which remains *in situ*.

Colouring: — Flesh, white or red; hair, dark reddish-brown; eyes, yellow, with black pupils, eyelids, and brows; polos, red; ear-rings, yellow; on chiton, traces of red.

Height 8 cm.

Delbrück, CS, pp. 10 f., pl. V: 8; Della Seta, VG, pp. 219 f., Nos. 19089, 16784, 19100.

II: 3 (Pl. 123: 435) — Fragments of antefixes representing the Persian Artemis holding, instead of lions or other felines, a pair of rampant bucks, with the forelegs turned outwards and the heads towards the goddess. On drapery, traces of red and white.

To this type perhaps belong three small heads with parted hair and diadem; flesh, white; hair, dark red; brows, pupils, and eyelids, black. Height 7 cm.

Delbrück, CS, p. 12, pl. VI: 4; Della Seta, VG, pp. 219 f., Nos. 16793 (ff.), 19095 (ff.); Van Buren, REA, 24, 1922, p. 95.

II: 4 — Fragments of wings, large and pointing downwards; feathers coloured in light blue and red.

II: 5 — A terminal tile that formed the sima of a pediment, restored from fragments. The upright part of the tile is composed of the usual three elements: above, a series of concave strigils separated by grooves and curved outwards at the top, projecting considerably; in the middle, a flat fascia, separated from the strigilation by a roll; and below, a thick torus perforated lengthways by a circular channel. In the top surface is a groove for the application of a cresting. At the back, two flying struts.

Colouring: — Strigils, white with red central stripes; separating grooves, black; on surface above strigils, almost effaced leaf-pattern in red, white, and black; on roll, oblique stripes in red, white, and black; on flat fascia, maeander in the same colours; on torus, no traces left.

Height 45.5 cm., length 63.5 cm.

Della Seta, VG, p. 219, No. 19074.

II: 6 — Fragments of an open-work cresting consisting of a maeander enclosing square panels with oblique four-petalled star-rosettes; above this is a perforated simple guilloche surmounted by a row of erect palmettes.

II: 7 — Fragments of another cresting consisting of a system of arches, figures-of-eight, and whirligigs surmounted by palmettes. Palmettes, white on black ground; arches, etc., white with black and red edges.

II: 8 (Pl. 123: 436) — Fragments of a curtain decorated with alternating upright palmettes and hanging-flowers, united by S-spirals. At the upper edge is a thin roll; the lower one is scalloped. The top surface has a groove with holes for metal cramps and traces of lead casting.

Colouring: — Palmettes and lotuses, white, the former on a red background, the latter on a blue.

Height 11 cm.

II: 9 (Pl. 123: 436) — Fragments of a similar curtain, differing in details. The petals of the upright palmettes droop outwards; and instead of the lotuses there are hanging palmettes with petals curving inwards. Height 12 cm.

II: 10 — Fragments of revetment plaques decorated with two rows of palmettes, upright and hanging, united by S-spirals and encircled by a continuous band. Cf. No. I: 13 above.

Colouring: — Palmette petals, white with red borders inside raised edges, on a black ground; serpentine band, white; ground above it, red.

II: 11 — Fragments of revetment plaques decorated with two large palmettes and two S-spirals, set back to back diagonally; above is a cyma with leaf-and-dart pattern. Cf. No. III: 10 from Lo Scasato, Civita Castellana.

Colouring: — Lotus pattern of cyma, white and yellow on a red and black ground; palmettes and spirals, white on a yellow and bluish-black ground.

II: 12 — Fragments of revetment plaques composed of two elements. Above is a cyma decorated with small upright palmettes encircled by narrow ribbons ending below in volutes. In the main field below is a pattern of palmettes and lotuses arranged in two rows, upright and hanging, with a row of horizontal S-spirals in the middle. Cf. No. III: 13 from Lo Scasato, Civita Castellana.

Colouring: — Palmettes and lotuses, white; relief ground, black, except round S-spirals and lotus-pistils, where it is red.

Delbrück, CS, pp. 11 f., pl. VI: 2.

II: 13 — Fragments of plaques showing palmettes and lotuses in two rows, with S-spirals in the middle; similar to the previous type but larger and differing in details.

Delbrück, CS, p. 11, pl. VI: 1.

II: 14 — Fragments of a revetment plaque with traces of hanging palmette, scrolls and oval bud.

Delbrück, CS, pl. V: 2.

GROUP III.

The terracottas of this group are characterized by their size and heaviness, and by very coarse and careless execution. They are made of a coarse, light yellowish-red clay, mixed with grains of augite and pozzolana. The colouring has mostly vanished, apparently owing to its poor quality; where it is preserved, the colours are in tasteless multiplicity. The date of the group is probably the II—I centuries B. C.

III: 1 (Pl. 124: 437) — Fragments of antefixes showing flying, draped figures in relief. In addition to some fragments of legs there is a piece showing the breast and arms of a female figure clad in chiton, with a himation wrapped round the waist, and detached sleeves. Her arms are stretched to the left, and her right forearm is lifted as to raise a corner of drapery visible in the background, but the palm is open and turned forwards. At the back is a piece of an attached, curving buttress. A similar fragment has come to light at Ardea (Acropolis, No. III: 6).

Colouring: — On right hand, traces of yellow; on drapery, traces of red.

Dim.: 17.5 × 25 cm.

Della Seta, VG, p. 221, No. 19397.

III: 2 (Pl. 124: 438) — Fragments of a large cornice in the shape of a cyma decorated, in high relief, with large S-spirals set obliquely so as to form a zigzag row; in the upper spaces are gorgoneia of the »beautiful» type, with wings and knotted snakes, or male heads covered by winged Phrygian caps; in the lower spaces are lion's heads alternating with *paterae umbilicatae*. Below is a flat ribbon and a flat narrow fascia. In the top surface is a groove, 3.5 cm. wide. No nail-holes are visible. Of the colouring only a white coating remains, upon which are faint traces of red; on *paterae*, traces of yellow.

Height 30 cm., length 56 cm.

Della Seta, VG, p. 220, Nos. 19393, 19390.

III: 3 — Antefix in the shape of a female head with half-open mouth and coiling hair-locks above forehead.

III: 4 (Pl. 125: 441) — Terminal tiles, which formed the sima of the pediment. These tiles are extraordinarily large and heavy. The upright part is composed, as usual, of three elements. Above is a series of high, concave strigils, separated by grooves and curved strongly outwards at the top, with rounded, prominent ends. Below this strigilation, and separated from it by a roll, is a flat fascia, and below this, again, is a thick, prominent torus perforated lengthways by a circular channel, in which is an iron bar. In the upper surface is a groove for the cresting.

Colouring: — Strigils, alternately dark red and light blue, with white edges; other colours vanished.

Height 62.5 cm., length 70 cm.

Della Seta, VG, p. 220, No. 19401.

III: 5 (Pl. 125: 440) — Fragmentary open-work cresting consisting of a system of arches, whirligigs, and figures-of-eight, surmounted by a series of seven-petalled palmettes. The petals of every second palmette are pointed and curved inwards, while those of the others are rounded and radiating. Below is a flat ribbon and a narrow flat fascia.

Colouring: — Central petal of palmettes: light blue, the next two, yellow, the following two, light blue, the lowest two, dark crimson, all edged with white, on a black ground; arches, whirligigs, and figures-of-eight, white with red and black edges; background below perforated system, red with three-petalled, hanging palmettes; ribbon, blue; flat fascia, black above, white below.

Height as preserved, 50 cm.; length about 72 cm.

III: 6 — Fragment of cresting, showing a broken, perforated part, below which is a flat fascia; front coloured white.

Delbrück, CS, p. 12, pl. VI: 5.

III: 7 (Pl. 124: 439) — Terracotta casing in the form of a *cyma reversa* decorated with a large leaf-and-dart pattern and surmounted by an abacus. In the cyma are seven round nail-holes. No traces of colouring.

Height 23 cm., length 46 cm.; projection at top 24 cm.

Delbrück, CS, p. 12, pl. VI: 3; Della Seta, VG, p. 221, No. 16791.

III: 8 (Pl. 124: 439) — Piece of a cornice consisting of a plain cyma with a row of dentils below. Height 17 cm.

III: 9 — Upper part of a revetment plaque showing a cyma decorated with a lotus-pattern similar to that of No. III: 7.

VELLETRI.

ARCHITECTURAL TERRACOTTAS FROM A TEMPLE DISCOVERED UNDER THE CHURCH OF Ss. STIMATE.

Winckelmann-Fea, *Storia delle arti del disegno* (Roma, 1783—84), III, p. V; (Becchetti), *Bassirilievi volsci in terra cotta dipinti a varj colori trovati nella città di Velletri*, dedicati a Sua Eccellenza Reverendissima Monsignor Don Romualdo Braschi Onesti, — — — da Marco Carloni pittore ed incisore (Roma 1785); Seroux d'Agincourt, *Histoire de l'art par les monuments depuis sa décadence au Ve siècle jusqu'à son renouvellement au XVe siècle* (6 vol., 1803—23), *Sculpture*, pl. XXVI; id., *Recueil de fragmens de sculpture antique en terre cuite* (Paris 1814), pp. 12 f., pl. II; Inghirami, *Monumenti etruschi*, VI (*Poli-grafia Fiesolana*, 1825), pp. 41 f., pls. T4—X4; Museo Borbonico, X (1825), pls. IX—XII, with 13 pp. text by G. Finati; Micali, *Storia degli antichi popoli italiani*, III (1832), p. 102; id., *Monumenti per servire alla storia degli antichi popoli italiani*, pl. LXI; Fea, *Miscellanea filologica critica e antiquaria* (Rome 1836), II, pp. 193—198; Müller-Wieseler, *Denkmäler der alten Kunst*, I, p. 37, pl. LVII, 285—286; Abeken, *Mittel-italien*, p. 325; Lenormant, *Chefs-d'oeuvre de l'art antique*, pl. 151; Pellegrini, *Fregi arcaici etruschi in terracotta a piccole figure*, in *StM*, I, 1899, pp. 99 ff.; Helbig, *RhM*, 58, 1903, pp. 500—510; Mancini, *NS*, 1915, pp. 68—88; Ducati, *SAE*, pp. 241 ff.

In 1784, during the construction of an oratory attached to the south side of the church of *Ss. Stimmate*, formerly *S. Maria della Neve*, on the *arx* of the ancient Velitrae, a number of fragmentary figured relief plaques and other ornaments of terracotta were discovered, together with some traces of walls, pieces of red plaster, and a bronze sheet inscribed with Volscian letters. The terracottas, which on account of their quaint archaic style aroused no little interest, were acquired, together with the inscription, by Cardinal Stefano Borgia, who reserved the greater part of them for his famous collection and gave a number of duplicates to the French antiquary Seroux d'Agincourt. After the cardinal's death they passed with the rest of his collection into the possession of Joachim Murat, then king of Naples, and are now in the Museo Nazionale of that city. Of the duplicates given to d'Agincourt a fragment is today in the Museo Etrusco Gregoriano of the Vatican. The terracottas were published in the year after their discovery by Monsignore F. A. Becchetti, in a work entitled »*Bassirilievi volsci in terracotta*, etc.», containing seven plates engraved and coloured by the painter Marco Carloni.¹ A thorough classification of the reliefs, comprising a list of the various fragments and drawings showing the original appearance of the different plaques, was made by G. Pellegrini, in his careful

¹ Becchetti's name, however, does not appear in the book, neither on its title-page, nor elsewhere.

catalogue of these and other similar terracotta reliefs published in the first volume of the *Studi e Materiali*, 1899.

The discovery of 1784 pointed to the existence of an ancient temple on the spot where the terracottas had come to light. In 1910, therefore, a regular excavation was undertaken on the site, which led to the discovery, under and just outside the church in question, of several sections of ancient walls and of a number of terracotta fragments similar to those found in 1784. The special conditions, however, under which the excavation was carried out did not permit a thorough investigation of the area, and the ground plan of the building, or rather buildings, which once stood on this site, therefore remains uncertain. The fact, however, that the walls were built of different materials and on different levels, with a somewhat different orientation, clearly shows that the temple was rebuilt and altered in the course of time. According to the excavator, G. Mancini, there were at least two distinct temple constructions, both of which seem to have undergone enlargements and repairs. The most ancient walls are apparently those marked *k, l, m* on the plan,¹ which were discovered at a depth of 3.30 m. under the present ground surface. They ran parallel from south-east to north-west; two of them (*k* and *l*) were built of blocks of a yellowish-brown tufa, while the third (*m*) was of a greyish tufa, which perhaps denotes an enlargement or repair. The walls *e, g, n*, constructed of blocks of greyish tufa and built on a level of 1.90 m. below the present surface, deviate a little from the orientation of the previous ones, and therefore no doubt belong to a reconstruction of the temple. This later temple seems to have been a small *templum in antis*; whether the wall *h*, discovered at a depth of 1.84 m. and built of blocks of quartz, was really a part of the foundation for a peristyle added later, as was suggested by the excavator, is uncertain and seems to me not very likely, considering its marked deviation from the orientation of the temple walls. The walls *d*, on the other hand, which were discovered just below the surface of the street passing north of the church, and were constructed of blocks of conglomerate, probably indicate an enlargement or partial reconstruction of the temple. The longitudinal axis of the building probably ran north-east and south-west.

Of the terracottas found during the excavation most of the relief plaques came to light near the wall *h*, while a few fragments of antefixes were found, together with pieces of tiles and vase fragments, in a well discovered on the north side of the church. Three other wells, covered on the inside with red plaster, were discovered on the opposite side of the church, but these had been emptied previously, probably in 1784, when the first terracottas were brought to light on this spot; in one of them, however, were found the remains of a kiln for the baking of terracottas.

The greater part of the architectural terracottas found beside and under the church belong to the archaic period and are classified here as Group I, while two fragments of later date are set apart as Group II. The most important part of the archaic terracottas consists of the figured relief plaques already mentioned, which are homogeneous in style and technique. The plaques, which apparently formed a series of friezes, represent various scenes: processions of horses and chariots, chariot races, riders in pairs, a symposium,

¹ NS, 1915, plan on p. 70.

and an assembly of deities. The motives are thus partly the same as those represented on similar plaques found on several sites in Latium and Etruria. Of especial importance is the fact that fragments of plaques identical with those from Velletri, and apparently derived from the same moulds as these, have come to light at Veii (Sporadic Finds, Nos. 1 and 2, Figs. 13: 4 and 14: 2) and in Rome (Palatine, Nos. I: 4—I: 10, Figs. 13: 1, 14: 3, Pl. 104: ³⁷⁰; Forum Romanum, Nos. I: 4, I: 7, I: 10, Pl. 105: ³⁷⁷, Fig. 13: 2; Capitolium, Nos. I: 5, I: 6; Esquiline, No. I: 1, Pl. 104: ³⁷¹). The most reasonable explanation of this fact is that the moulds were executed by a Veientine artist and that casts found on the three sites mentioned were made by Veientine craftsmen. Stylistically, the friezes from Velletri, Rome, and Veii are much more progressive than those from Tuscania, Poggio Buco, and Caere. This fact, and the presence of the maeander fascia with stars and swans in the spaces, which is a favourite ornament of Ionian art about the middle of the VI century B. C., enable us to ascribe the friezes to about that time.

To the same revetment as the frieze plaques are to be ascribed, on the basis of stylistic and technical criteria, a number of other terracottas — a fragmentary acroterion (I: 7), antefixes (I: 9), a lateral sima (I: 13), and, probably, a fragment of a ridge-tile (I: 14) — while the rest of the terracottas of this group apparently belong to elements that replaced, partly or entirely, those of the earlier revetment.

The terracottas found in 1784 are now, as mentioned above, in the Museo Nazionale at Naples, except for one fragment which is in the Vatican. Those discovered in 1910 are in the municipal museum at Velletri.

GROUP I.

Revetment plaques.

The figured revetment plaques, made in series by means of moulds, apparently formed a number of continuous friezes. They are crowned by a cyma of concave strigils, which on some plaques is placed immediately above the figured field, while on others it is combined with an intermediate member, which has the form either of a convex moulding or of a fascia with a compound maeander in relief, enclosing square spaces adorned with stars and swans in alternating order; in all cases the strigilation is separated from the underlying part by a fillet. The plaques are about 2 cm. thick, not including the relief, and are pierced with round nail-holes for attachment.

The plaques were all equal in length, measuring 71 cm. each. When bordered by the strigilation combined with the moulding or maeander, they have a height of 37 cm.; when bordered by the strigilation alone, they are only 29 cm. high. The height of the figured field, including the narrow fillet which forms its lower edge, is 21 cm.

I: 1 (Pl. 126: ⁴⁴²) — Frieze plaques showing a biga and a triga proceeding towards the right. At the head of the procession walks a man in a *petasos* and short chiton, carrying a long *caduceus* in his right hand and raising his left in a gesture. He is beardless and has long hair, which falls on to his back in a thick mass. Next to him comes a chariot drawn by three horses. The chariot has a curved, solid parapet and a six-spoked

wheel, and is attached to the horses by means of a long pole. The horses have slim bodies, long tails, arched necks, and hogged manes. The details of the harness — collar, belly-band, bridles, and reins — are executed in relief. Beside the horses, on the off-side, walks a beardless man in a short chiton, who holds his arms in a stiff, gesticulating attitude, with open palms. He has long wavy hair, which flows on to his back and shoulders like a wig; on his crown is a small tight-fitting cap with a tassel. In the chariot are two men, the driver, who holds the reins with both hands and a short goad in his right, and a passenger, who lays his left hand on the driver's shoulder, and holds on to the stanchion with his right. Both have long hair and wear short chitons, but seem to have no headgear. Then comes another chariot, similar to the first, but drawn by two horses with curved wings and hanging manes. The driver, long-haired and clad in a short chiton, holds the reins with both hands and a whip with two lashes in his right. Behind him on the chariot is a passenger, long-haired and clad in a short chiton and a long mantle weighted down by acorns at the corners. He rests his right hand on his hip and lays his left on the driver's shoulder.

Some of these plaques were bordered above by a convex moulding surmounted by a strigilation, others by the strigilation alone.

Naples, Museo Nazionale: Winckelmann-Fea, o. c., III, p. V; Carloni-Becchetti, o. c., pl. V, pl. VI right; d'Agincourt, *Histoire de l'art*, pl. XXVI: 20; id., *Recueil*, pl. II: 4; Inghirami, o. c., VI, pl. U 4: 2, pl. V 4: 2; Museo Borbonico, X, pl. XI; Müller-Wieseler, o. c., I, pl. LVII: 286 right; Lenormant, o. c., pl. 151; Pellegrini, l. c., pp. 101 f., Nos. 14—15, fig. 8; Ruesch, Guida, No. 427; Nachod, RI, p. 52, No. 39 a; Van Buren, FTR, p. 68 (Friezes, Type V: iv), pl. XXXI: 2; Demangel, FI, p. 445, fig. 95; Spinazzola, AD, pls. 6 a, 9 a; Giglioli, AE, pl. XCVIII: 2, p. 21.

Velletri, Museo Civico: Mancini, l. c., pp. 78 f., No. 1, fig. 6.

I: 2 (Pl. 126: 443; Fig. 13: 3, 5) — Frieze plaques showing a chariot scene similar to the previous one, but turned towards the left and differing in details. The man walking beside the horses of the triga carries a spear, or rather a long arrow, over his right shoulder. The parapets of the chariots are decorated with a palmette in relief. The passenger of the biga is indicated as a woman by the white colour of the flesh; she wears a long mantle and a pointed cap, and grasps the shoulders of the driver. Behind the biga walks a man in a short chiton who, it appears, tries to check the woman's departure.

These plaques, like the previous ones, were bordered above either by the usual strigilation combined with the convex moulding, or by the strigilation alone.

Naples, Museo Nazionale: Carloni-Becchetti, o. c., pl. VI left; Inghirami, o. c., VI, pl. V 4: 1; Müller-Wieseler, o. c., I, pl. LVII: 286 left; Pellegrini, l. c., p. 102, No. 16; Van Buren, as above; Spinazzola, AD, pl. 6 b.

Velletri, Museo Civico: Mancini, l. c., figs. 79 f., No. 2, fig. 7.

I: 3 (Pl. 127: 444, 445; Fig. 14: 1) — Frieze plaques showing a chariot-race to the right. There are three teams; the first is a triga, while the other two are bigae. The horses, all stallions, are galloping at their utmost speed. The drivers, leaning forward with bent knees, stretch out their arms to loosen the reins, whose ends fly behind them. They wear short chitons, and the first of them has a conical cap with a tassel. The one in the

middle turns his head to look back at the second biga. Under the horses of this last runs a hare. The chariots are very small, with rounded, solid parapets and four-spoked wheels.

Above the figured field is a fascia with a maeander in relief enclosing squares filled alternately with an eight-pointed star and a swan with wings closed or raised. Above this fascia, again, is the usual strigilation. A fragment in Naples, however, has the convex moulding instead of the maeander fascia.

Naples, Museo Nazionale: Carloni-Becchetti, o. c., pls. III and IV; Inghirami, o. c., VI, pls. T 4:2 and U 4:1; Micali, Monumenti, pl. LXI:1; d'Agincourt, Histoire de l'art, pl. XXVI:22 (reversed); Museo Borbonico, X, pls. X and XII below; Lenormant, o. c., pl. 152; Pellegrini, l. c., pp. 102 f., No. 17, fig. 9; Nachod, RI, p. 53, No. 40 a; Van Buren, FTR, p. 69 (Friezes, Type VI: i), pl. XXXII:1; Pinza, Storia della civiltà latina, IV:1, pl. LXXXIVa:2; Della Seta, IA, p. 243, fig. 261; Spinazzola, AD, pl. 7 a, b; Demangel, FI, p. 175, fig. 45.

Velletri, Museo Civico: Mancini, l. c., pp. 82 f., Nos. 4—5, figs. 9—10.

I:4 (Pl. 127: 445, 446) — Frieze plaques showing three pairs of riders galloping towards the left. The near riders carry round shields and brandish their weapons; the first has a double axe, the second a sword, the third had probably also an axe. They all have helmets with immovable cheek-pieces, but only those of the two first are crested. The off-riders have no weapons and are bare-headed. The middle pair of horses are represented in a sort of flying gallop, the rendering of which, however, is less realistic than on the plaques No. I: 2 c from Caere.

Above the main field was a maeander fascia similar to that of the previous plaques, and above this, a strigilation.

Naples, Museo Nazionale: Carloni-Becchetti, o. c., pl. VII; Inghirami, o. c., pl. T 4:1; Museo Borbonico, X, pls. IX and XII, above; Micali, Monumenti, pl. LXI:2; Pellegrini, l. c., p. 104, No. 19, fig. 10; Van Buren, FTR, p. 61 (Friezes, Type III: ii), pl. XXVI:1; Pinza, Storia della civiltà latina, IV:1, pl. LXXXIVa:1; Della Seta, IA, p. 243, fig. 261; Ducati-Giglioli, AE, p. 118, fig. 10 b; Giglioli, AE, pl. XCVIII:3, p. 21; Spinazzola, AD, pl. 8 a; Demangel, FI, p. 179, fig. 49.

Vatican, Museo Etrusco Gregoriano: d'Agincourt, Histoire de l'art, pl. XXVI:21 (reversed); id., Recueil, pl. II:3 (reversed); Inghirami, o. c., VI, pl. T 4:3; Micali, Monumenti, pl. LXI:3; Pellegrini, as above.

Velletri, Museo Civico: Mancini, l. c., pp. 84 f., No. 7, fig. 12; Van Buren, FTR, p. 60 (Friezes, Type III: i).

I:5 (Pl. 128: 447, 448) — Frieze plaques showing a symposium. Upon two *klinai* lie two pairs of banqueters waited on by attendants. On the *kline* to the right recline a youth and a woman, who support themselves on their left elbows propped upon folded cushions. The youth wears a chiton and a himation and has a wreath round his head; his long hair falls on to his back. He raises his right hand in a lively gesture, addressing his companion, who turns to look at him. She wears a *tutulus* and a short-sleeved, tight-fitting chiton and has a mantle wrapped around her legs, which are drawn up with bent knees. She holds a *kantharos* in her left hand and puts her right on her hip, the elbow turned outwards. At the head of the *kline* stands a nude boy, gesticulating with both arms, and in the background at its foot is another, smaller boy, who hands a ribbon, probably a *phorbeia*, to a flute-player, who stands between the two *klinai* blowing the double-pipes. The flute-player has long hair and wears a long chiton and a short stiff cloak. The *kline* has carved legs, those at the head crowned by volutes. It is covered

by a thick cloth at either end of which are two tassels or weights hanging from strings. Before the *kline* stands a low table, below which is a duck and a dog; the latter raises its muzzle to sniff at the plates laid out on the table. The table has a double board; its legs are straight at one side, rococo-curved at the other.

The other *kline* is similar to the first, and in front of it is another side-table, under which is a goose and a recumbent dog. The pair upon it recline in almost the same attitudes as the other. The youth raises his right hand and holds a drinking-horn in his left. His companion, however, is apparently a man. He has a *tutulus* on his head, and his legs are wrapped in a mantle, a corner of which hangs over his right shoulder, covering part of his breast. He holds a leafy spray in his raised right hand and a *kylix* in his left. This figure is preserved only on two fragments, which join, the one found in 1784 and now in Naples, the other found in 1910 and now at Velletri; the figure's flesh, as shown by the latter fragment, is coloured red. At the foot-end of the *kline* stands a male servant dressed in a short chiton, which is tucked up and girded round his waist. He holds an *oinochoe* in his right hand and extends his left towards the banqueters.

Above the figured fascia was a convex moulding surmounted by the strigilation.

Naples, Museo Nazionale: Carloni-Becchetti, o. c., pl. II; Inghirami, o. c., VI, pl. X:4; Pellegrini, l. c., p. 105, No. 20, fig. 11; Van Buren, FTR, pp. 70 f. (Friezes, Type VIII: i); Della Seta, IA, as above; Spinazzola, AD, pl. 9 b; Demangel, FI, p. 438, fig. 92.

Velletri, Museo Civico: Mancini, l. c., pp. 81 f., No. 3, fig. 8.

I: 6 (Pl. 128: 449, 450) — Frieze plaques showing an assembly of deities approached by two worshippers or ministrants. The deities, six in number (*sic*), are seated on folding-stools, one behind the other, facing towards the left. They wear long chitons and himatia, and have shoes or half-boots with upturned points (*calcei repandī*). The first of them is a mature man with long hair and pointed beard, who holds a sceptre in his right hand and extends his left towards the worshippers who stand before him. Behind him sits a younger, unbearded god with long hair, who holds a *lituus* in his right hand and rests his left against the back of his stool as he twists round towards his neighbour. This is a young god, who leans forwards, resting his chin on his right hand with his elbow propped on his knee, and setting his left arm akimbo; two long hair-strands fall across his breast, and on his head is a *tutulus*. The fourth divinity holds a sceptre in his right hand, with outstretched forefinger, while his left rests on his knee; his head and the upper part of his body are missing (the fragment joined to this figure in the Naples museum shows the head of the first divinity). The two last deities are preserved, partly, on a fragment found in 1910 and now in the Velletri museum. It shows a young beardless god, who, grasping the forepart of his stool with his left hand, turns his head back towards his neighbour. This is another young god, who raises his right hand in a gesture, while his left rests on his knee. The worshippers, two in number, approach from the left. The foremost wears a short chiton; he carries a bow and an arrow in his right hand, and raises his left in salutation. The second wears a longer chiton reaching to below his knees.

Of the strigilation and the intermediate moulding or fascia, which no doubt enclosed the plaques above, no fragments are preserved.

Naples, Museo Nazionale: Carloni-Becchetti, o. c., pl. I; Inghirami, o. c., VI, pl. V 4:3; Müller-Wieseler, o. c., I, pl. LVII:285; Pellegrini, l. c., p. 105, No. 21, fig. 12; Helbig, RhM, 58, 1903, pp. 500—510; Van Buren, FTR, pp. 69 f. (Friezes, Type VII: i); Della Seta, IA, as above; Giglioli, AE, pl. XCIX: 1, p. 21; Spinazzola, AD, pl. 8 b; Demangel, FI, p. 451, fig. 97.

Velletri, Museo Civico: Mancini, l. c., pp. 83 f., No. 6, fig. 11.

Colouring: — The plaques were all brightly coloured, but from the fragments found in 1784 almost all traces of the polychromy are now vanished. Carloni's and Inghirami's hand-coloured plates give some impression of the original colour-scheme, but the tints are by no means accurately reproduced. The pieces found in 1910, now in the Velletri museum, retain more of the original polychromy. The flesh of the male figures is red, that of the female, white. The eyes of both sexes are white, outlined in black, and with black irises. The hair is black. The garments are mostly white, only exceptionally black or yellow. The foot-wear is red. The head-gear is white, save for the helmets of the riders, which are red with white crests. The shields are white with black whirligigs. The horses are white with red manes and tails; or red with white manes and tails; or bluish black; or yellow; these colours are variously combined. The horses' wings have alternate red and white feathers. The chariots and harness are painted in red and black. The relief ground is light blue. The convex moulding is decorated with an imbrication composed of oblique rows of red, black, yellow, and white scales, outlined in white; this pattern is drawn with compasses. The meander is white on a red ground; the stars are white, the swans, alternately white with black feather-markings, or black with white feet and feather-markings, all on a red ground, within a white square frame. The strigils are alternately red and white; the upper edge is white above the red strigils, red above the white.

Acroteria.

1:7 (Pl. 129: 451) — Breast and forelegs of a sphinx or griffin, modelled in the round and hollow. On either side are traces of a wing, with a red outer edge and red, black, and white feathers outlined in black. A fragment of a left wing and four pieces of what looks like a pointed tail may belong to this or to a similar figure. Its stiff and wooden form reminds one of the limestone sphinx from Chiusi (Giglioli, AE, pl. LXXII:3). Height as preserved 43 cm.

Velletri, Museo Civico: Mancini, l. c., p. 75, fig. 1; Van Buren, FTR, pp. 37 f. (Akroteria, Type I: x).

I:8 — Fragment of a human leg from the middle of the thigh to half-way below the knee, with traces of a short chiton painted in white with a black border; the flesh is red. Length 22 cm.

Velletri, Museo Civico: Mancini, l. c., p. 75; Van Buren, FTR, p. 47 (Akroteria, Type V: v).

Antefixes.

I:9 (Pl. 129: 453) — Antefixes in the shape of a female head, with almond-shaped, faintly marked eyes, a plump nose, and a curved, smiling mouth. The hair is parted

and hangs down in a twisted mass on either side, from behind the ears; above the temples a part of it is drawn back above the hanging strands. The cover-tile was attached only to the upper half of the mask, its lower edges being level with the eyes, while the hair projects above it. These antefixes were applied to the front of sima No. I: 13, in such a way that the cover-tiles were inserted into semicircular openings between the sections of the sima; the edge of the hair is cut to fit the curved strigilation; the lower, hanging part reached as far as the lower edge of the sima, masking the joint between the sections.

Colouring: — Hair, brows, and irises, black.

Height 19.5 cm.

Naples, Museo Nazionale: Carloni-Becchetti, o. c., title-page print; Micali, *Monumenti*, pl. LXI: 6.

Velletri, Museo Civico: Mancini, l. c., p. 76, No. 1, fig. 3; Van Buren, *FTR*, p. 15 (*Antefixae*, Div. IV, type II).

I: 10 (Pl. 129: 454) — Antefix showing a female head, with a rounded face, almond-shaped eyes, and a small mouth. The hair is in a fringe of crimped strands above the forehead and down the cheeks, hiding the ears; two masses of similar strands flow on to the shoulders on either side of the neck. On the head is a diadem, curved outwards. The head is surrounded by a torus, above which are traces of concave strigils. The base is flat and rectangular.

Colouring: — On diadem, red border; on torus, oblique stripes of red and black; on strigils, central stripes in red and black; on base, white meander filled in with red above and black below.

Height as preserved 30 cm.

Naples, Museo Nazionale (No. 21205): Spinozzola, *AD*, pl. 11, c.

I: 11 — Eyes and wrinkled forehead of a silen's mask, from an antefix. Flesh, red; irises, black.

Velletri, Museo Civico: Mancini, l. c., p. 76, No. 3; Van Buren, *FTR*, p. 9 (*Antefixae*, Div. II, type I).

I: 12 — Fragments of antefixes representing a silen embracing a maenad: maenad's head with wavy hair-locks and diadem with traces of attached object; breast and left arm of same figure, partly covered by a tunic, decorated with red and white undulating lines; fragment of base with part of similar garment bordered in red and black, and heel of male foot coloured dark red.

Velletri, Museo Civico: Mancini, l. c., p. 76, No. 2; Van Buren, *FTR*, pp. 24 f. (*Antefixae*, Div. V, type I).

Terminal and ordinary tiles.

I: 13 (Pl. D: 1, 2) — Terminal tiles which formed a lateral sima. Three specimens have been restored from fragments found in 1910. The edge which forms the gutter consists of a series of short concave strigils above a flat fascia. In the middle of this edge is a perforated protome in the shape of a panther's head with widely opened jaws,

which served as a rain-spout. At both ends of the edge are rounded excisions which, when the tiles were put together on the roof, formed semicircular openings into which the cover-tiles were inserted, in such a way that the antefixes (No. I: 9) were applied to the front of the sima, reaching to its lower edge, and masking the joints.

Colouring: — The strigils are alternately red and white; the upper edge is white above the red strigils, red above the white. On the flat fascia are two heraldic lions, one on either side of the water-spout, painted in white on a red ground. On the underside of the tile is a border of palmettes and lotus-flowers, connected by false S-spirals consisting of concentric circles linked by tangent stripes; this border, too, is painted in white on a red ground and separated from the unpainted part of the tile by a white stripe.

Width of tile 50 cm.; height of front edge 17 cm.; width of painted border 19 cm.

Naples, Museo Nazionale: Carloni-Becchetti, o. c., title-page print.

Velletri, Museo Civico: Mancini, l. c., pp. 76 f., figs. 4—5; Van Buren, FTR, p. 48 (Gutter pipes, II).

I: 14 — Fragment of what was probably a curved ridge-tile, decorated with a large scale-pattern painted in red and outlined in black.

Velletri, Museo Civico.

I: 15 — Flat tiles, 62 cm. long, 47 cm. wide. A fragment of an eaves-tile is decorated with a zigzag pattern painted in red and white.

Velletri, Museo Civico: Mancini, l. c., p. 75.

I: 16 — Fragment of a thick, hollow torus decorated with a coarse network of oblique black stripes on a red ground; from a pedimental sima.

Velletri, Museo Civico.

I: 17 — Fragment of a hanging curtain decorated, in relief, with a row of hanging palmettes and upright lotuses united by S-spirals. Along the upper edge is a narrow groove. These fragments are probably those ascribed to a cornice by Mancini, l. c., p. 76.

Height 9.2 cm.

Velletri, Museo Civico.

GROUP II.

II: 1 (Pl. 129: 452) — Fragment of a large central acroterion showing the hair and part of the forehead of what was probably a gorgon's mask, attached to a large cover-tile, a piece of which remains at its back. The mask was hollow and separated from the tile by a partition. It was surrounded by a torus, part of which is preserved above. On the top of the tile just behind the mask is a broken ridge, which probably carried some ornament, a palmette or the like.

This acroterion was classified among the archaic pieces by Mancini. The rendering of the hair, however, which is parted and arranged in symmetrical serpentine strands,

reminds one of certain Greek works of the middle and later half of the V century B. C.¹ To this epoch, therefore, our terracotta mask should be ascribed. The quality of its clay, too, is different from that of the archaic terracottas; it is yellowish-red and mixed with particles of augite and pozzolana. No traces of colouring remain.

Height as preserved 31 cm.; width 48.5 cm.; width of tile 40 cm., height 18 cm.

Velletri, Museo Civico.

II: 2 — Fragment of a left hand grasping a section of an arm of another figure. Yellowish-red, well purified clay; no traces of colour.

Dim.: 15 × 8 cm.

Velletri, Museo Civico: Mancini, l. c., p. 75.

GROUP III.

As a third group may be set apart two fragments of III—II century date, found sporadically at Velletri and now in the local museum.

III: 1 — Fragment of a pedimental sima decorated with a biga in high relief. The horses rest on the lower torus, which is pierced lengthways; they are moving to the left, lifting the right foreleg. Of the chariot remains a solid wheel, on which the spokes are indicated by an incised cross. Behind the horses, on the off side, are traces of a walking human figure, and on the chariot, traces of the driver in a chiton. Greyish-white clay with grains of pozzolana. Traces of red on horses, of black on background.

Height as preserved 27 cm.

III: 2 — Fragment of a revetment plaque decorated with palmettes and S-spirals set crosswise and diagonally.

¹ Cf. in this respect e. g. the Hera Farnese (*BrBr* 414), the Demeter in the Vatican (*BrBr* 172), and the Amazons (*BrBr* 348—350).

LANUVIUM.

ARCHITECTURAL TERRACOTTAS FROM THE SITE OF THE TEMPLE OF JUNO SOSPITA.

Walters, CT, pp. 171—175, 422 ff.; Bendinelli, MAL, 27: 2, 1921, pp. 293 ff.; Galieti, BC, 56, 1928, pp. 75—118, 199—249; Woodward, BSR, 11, 1929, pp. 73 ff.; Lake, TT, pp. 127 ff.

Lanuvium, now *Lanuvio*, lies on a spur extending towards the south-west from the Alban Hills.¹ Immediately north of the present town rises the hill of *S. Lorenzo*, which was the *arx* of the ancient city. On the south-west slope of this hill are the ruins of a complex system of porticoes of regular reticulate work, excavated in 1884—1892 by Lord Savile, then British ambassador to Italy.² During these excavations were brought to light, among other objects, a large number of architectural terracottas from a temple. The ruins of the temple itself, however, were not discovered until, in 1914, a regular excavation was undertaken on the site, under the direction of A. Pasqui.

The temple stood near the edge of a terrace on the south slope of the hill, just above a section of the mighty wall that surrounded the *arx*, and immediately east of an ancient paved road, which ascends the hill through a bastioned gate.³ From what remains of the building it is clear that it faced slightly north of west. Its north and east sides, and its north-east corner, are marked by two walls constructed of rectangular blocks of *peperino* laid in alternate courses of headers and stretchers, the length of the former corresponding to three files of the latter, which gives the walls a thickness of 1.45 m. The lower courses — three on the north side, several more towards the south, where the ground slopes off sharply — apparently served as a foundation, most of which was hidden in the earth, since the faces of the blocks, except those of the third, or uppermost, course, were left rough. Above these foundations was a podium, of which a section of two courses of well-dressed blocks is preserved, together with pieces of its profiled upper edge. The north wall is preserved for a length of 23.50 m., the east, for 16 m.⁴ The entire south side of

¹ For the topography of Lanuvium in general, see Colburn, *AJA*, 18, 1914, pp. 18—31, 185—198, 363—380.

² The reports of these excavations are to be found in *NS*, 1884, pp. 159 f., pp. 239 f.; *Arch. Journal*, 41, 1884, pp. 327 ff.; *BICA*, 1885, pp. 145 ff.; *Archaeologia*, 49, 1886, pp. 367 ff.; *NS*, 1889, p. 247;

NS, 1890, p. 218; *Archaeologia*, 53, 1892, pp. 147 ff.; *JBAS*, 1, 1889/90, pp. 213 ff.

³ See the plan published by Bendinelli, *l.c.*, pl. I.

⁴ These are the measurements given by Bendinelli and Galieti, *ll.cc.* Miss Lake gives somewhat different measurements, based on plans drawn by Mr. Colin Oakes of the British School in Rome.

the building has disappeared over the edge of the terrace, which has given way. In spite of this, its ground plan can be made out from the presence of two cella walls starting from the east, or back, wall, and from a number of square blocks of masonry, which evidently served as foundations for columns. The cella walls are 0.60 m. thick, formed by blocks laid in a single row. The southern one is preserved in its entire length of 10.40 m., and ends with a section of wall, 2.30 m. long, which turns north at right angles; this section of wall obviously marks the cella front. At a distance of 5.40 m. from the front are two column foundations (I and K),¹ about 2 m. square, and placed so that their outer sides are almost in line with the outsides of the cella walls. About one metre further west is a row of three similar foundations (M, O, P), about 1.25—1.50 m. square, two of them with semicircular cuttings on the top. Immediately in front of these foundations is a row of disconnected blocks of *peperino* (Q—Q'), which cuts another row of yellowish tufa blocks (L—L', R—R'), orientated north-east and south-west. At a distance of about 5.60 m. west of the first two column foundations is another section of masonry (U), measuring 1.60 × 1.78 m. In the spaces between the temple walls and the column foundations were remains of a floor of compact earth and pebbles. Close upon the east and north sides of the temple, but not quite parallel with them, are the walls of an enclosure built of regular reticulate work, and between this and the east temple wall is a row of irregular blocks (B—B', C—C'). At the northwest corner of the temple there is preserved a section of a pavement, which probably once covered the whole area.

The remains described have been ingeniously and convincingly interpreted by Don Alberto Galieti as the ruins of three successive temple constructions. The large sections of foundation-walls obviously belong to the latest of these temples. The width of this temple must have been 20 m. The position of the column foundations I and K indicates that they belong to this temple, and its pronaos, consequently, had an inner row of four columns standing on an axis 6.35 m. distant from the cella front, with equal intercolumniations of 6.35 m. These proportions make it evident that the piece of foundation marked U belongs to the front of the temple, and that, consequently, the interaxial distance between the two rows of columns was 7.70 m. The pronaos thus occupied about 14.75 m. of the entire length of the temple, which was 26.35 m.

Professor Bendinelli, who first published an account of the temple, assumed that it had a triple cella. Galieti, however, has established the fact, that the piece of wall marking the cella front did not continue beyond the cella wall towards the south, and that the temple, consequently, had only one cella, with an inner width of 6.50 m., while the side spaces, measuring 4.80 m. each in width, were open *alae*. It is not quite clear, however, in what manner the *alae* were enclosed on the sides. Galieti (l. c., fig. 6) restores four columns down the sides, with an intercolumniation of 7.70 m., but then the third column from the front on either side does not stand on the axis of the cella front but somewhat further back. Miss Lake, on the basis of her new measurements, restores three columns on either side, placing the third in line with the cella front, and letting the *alae* be enclosed by side walls ending halfway between the back wall and the last-mentioned columns.

¹ The letters refer to the plan given by Galieti, *BC*, 56, 1928, p. 81, fig. 1.

There also remains the possibility, theoretically at least, that the side walls reached as far as the line of the cella front.

The position of the three column foundations M, O, and P clearly shows that they cannot have belonged to the temple just described, but must be the remains of an earlier temple construction. To this earlier temple also belongs the row of blocks Q—Q¹, which obviously marks its front, and a fourth column foundation, H, which Galieti unearthed between the cella front and the foundation K of the later temple. To the earlier temple also belonged the remains of a floor of pebbles and compact earth mentioned above. From the fact that this floor showed traces where it had been crossed by walls, of which no fragments now remain, Galieti could also point out the position of the cella walls of the earlier temple accurately. The width of this temple must have been about 16 m.; its length remains unknown, as the poorly built wall B—C¹ can hardly belong to its back, but probably to an earlier precinct. The intercolumniation of the front row of columns was about 5 m.; the intercolumniation from the front was about 5.80 m. The temple faced almost due west.

Finally, the row of tufa blocks L—R¹, which is interrupted by the front wall of the temple last described, probably are the remains of a still earlier temple, which was orientated north-west and south-east.

Since the latest temple had only one cella, the opinion entertained by Bendinelli and others,¹ that it was the Capitolium of Lanuvium, must be abandoned. Instead of this, Don Alberto Galieti has pointed out several features² — above all the chthonian character of the *stips* found during the excavation of the temple, and the evidence of dedicatory inscriptions discovered in its neighbourhood — circumstances which make it almost certain that the temple was the famous sanctuary of *Juno Sospita Mater Regina*, the presiding divinity of Lanuvium.³

Of the superstructure of the three temples nothing was found, except fragments of their fictile protective decoration, and some pieces of columns of peperino, 0.95 m. thick at the base, which probably belonged to the latest temple construction. The architectural terracottas that came to light during the excavation of the temple itself, however, are not very numerous and for the most part badly broken; they are now partly in the Museo di Villa Giulia in Rome, partly in the Museo Comunale at Lanuvio. An incomparably greater number of such terracottas was brought to light during the excavations undertaken by Lord Savile to the west and south-west of the temple. Most of these terracottas were brought to England and divided between the British Museum and the Museum of the Philosophical and Literary Society at Leeds. Other similar terracottas were found on the grounds of the Villa Frediani-Dionigi, east of the temple, and are now exhibited in the portico of that Villa. There can be no doubt, however, that the bulk of these terracottas belong to the temple constructions spoken of above, as no other building of that kind has come to light in the extensive excavations undertaken in the immediate neighbourhood.

The terracottas now in the British Museum are published by Walters, in his Catalogue

¹ Cf. Ashby, *The Roman Campagna*, p. 199.

² Galieti, *l. c.*, pp. 237 ff.

³ For this goddess, see Mrs. Van Buren, *JRS*, 3, 1913, pp. 61 ff.; Galieti, *BC*, 44, 1916, pp. 3 ff.

of the Terracottas in the British Museum, and republished by Woodward, together with the numerous fragments which are in the Museum at Leeds. The terracottas found during the excavation of the temple are published by Bendinelli and, more fully, by Galieti, in his valuable paper on the temple cited above, in which some of the pieces in the Villa Frediani-Dionigi are also illustrated. In the following inventory I have endeavoured to collect, under their distinct types of decoration, the fragments described severally by Walters and Woodward; only a few small and insignificant fragments have been excluded.

The terracottas may be conveniently divided into three groups, datable to the VI—V centuries, to the IV—III centuries, and to the I century B. C. respectively. It is tempting to assign these groups to the three successive temple constructions discovered on the site, ascribing, that is, the archaic terracottas to the earliest building, of which only a course of tufa blocks is preserved; the IV—III century terracottas to the intermediate temple; and the I century terracottas to the latest building, which, consequently, would be assigned to the same late period.¹ But, of course, there are no cogent reasons for this distribution and for the dates of the different temple constructions implied in it, as the protective terracotta decoration of a temple might have been entirely renewed without changing or rebuilding its foundations. The latest temple may thus well be ascribed to a date earlier than the terracottas of Group III, a date which is perhaps also indicated by the shape of its podium moulding.²

GROUP I.

The terracottas comprised in this group are all of archaic style, dating from the late VI and first half of the V century B. C. They are made of a coarse, gritty clay varying in hue from yellowish-grey or reddish-grey to deep pink or brownish-grey. The colouring is generally well preserved; the colours were usually applied on a creamy slip, before firing.

Antefixes.

I: 1 (Pl. 130: 455) — Antefixes representing a female head set in an elaborate shell. The face is oval, with a straight, well-shaped nose and a long firm chin. The eyes are oblique and extremely narrow, protruding between well-marked lids, of which the upper projects considerably. The mouth is curved in a smile; the lower lip is very full. The ears are carefully modelled and stand out from the head; on the lobes are disc-shaped ear-rings, faintly indicated. The hair is parted and dressed in numerous crimped strands, which cover most of the forehead and the temples; from behind the ears it hangs down in thick pearl-string tresses, three at either side. Round the neck is a thin string with a bud-shaped pendant in front, and below this, between the pearl-strands, the top hem of the garment is represented by an egg-moulding. On the head is a diadem with a plain front, curving inwards above the ears. The shell is composed of three elements. From the top of the diadem spring two tori, which curve downwards, ending on either side of the head

¹ Cf. Galieti, *l. c.*, pp. 229 ff.

² Cf. Miss Lake, *TT*, p. 130.

in a pair of volutes wound with strings at their bases and turned upwards, carrying a palmette of five cordoned petals. Outside the tori is an arched fascia perforated in resemblance of a honeycomb pattern. Outside this, again, and separated from it by another torus, is a row of short, cordoned tongues with small knobs inserted between their tops. At the back is a cover-tile with a flying strut.

Of this type of antefix a very well preserved specimen is in the Museo di Villa Giulia, together with the lower part of another; in the British Museum are two specimens, one complete, the other restored; and in the Museum at Leeds is another, slightly restored specimen. The specimens in the British Museum lack the egg-moulding, having been cut off too high up.

The colouring differs a little from one specimen to another. The flesh, however, is always white; the lips, red; the brows, eyelids, and irises, black. The complete specimen in the Villa Giulia has a red circular dot on either cheek. The hair is generally black, but on the fragment in the Villa Giulia it is red, as are also other details visible on this piece. The neck-string is red or black with a red pendant; the egg-moulding, red with white borders and red upper edge. The diadem is adorned with zigzags (Villa Giulia and Leeds specimens), or maeander (British Museum B 606), or maeander combined with diagonal crosses (British Museum B 605), all in red and black. On ear-rings, black central dot (British Museum B 605), or wheel with red spokes and black ring (Villa Giulia). Inner tori, white with a red line along middle; centre of volutes, red; strings round volute bases, red except that in the middle, which is white with red dots. Palmette petals, alternately red and black, with white cordons and red knobs. Honeycomb pattern, white picked out with black in the holes, and with a red line along the middle. Outer torus, white with cross-stripes (Villa Giulia), oblique stripes (Leeds and British Museum B 606), or groups of three chevrons (British Museum B 605), all in red and black. Tongues, alternately red and black, with white edges and red and black knobs.

Height when fully preserved, 40 cm.

The antefixes were found together in a *favissa* just south of the portico attached to the gate of the acropolis; cf. Tomassetti, CR, I, p. 31, fig. 16.

Rome, Villa Giulia: Lanciani, NS, 1889, p. 247; Barnabei, NS, 1895, pp. 46 f., with fig.; Durm, BER, p. 83, fig. 93; Helbig, Führer, II, p. 348, No. 1785 t; Galieti, BC, 44, 1916, pp. 29 f., with fig.; Della Seta, VG, p. 231, Nos. 3798—99, pl. XLVIII; Van Buren, FTR, p. 21 (Antefixae, Div. IV, type XX), pl. XIV: 1; Bendinelli, l.c., c. 339; Galieti, l.c., pp. 208 f., No. 10; Kowalczyk-Köster, Decorative Skulptur (Berlin, 1926), p. 111; Ducati, SAE, p. 250, fig. 263; Giglioli, AE, pl. CLXXV, p. 33.

London, British Museum: Lord Savile, Archaeologia, 53: 1, 1892, pp. 151 f., pl. VII; Builder, 4 March, 1899, p. 219; Walters, CT, p. 171, B 605, B 606; id., HAP, I, p. 101, pl. III; Tomassetti, CR, I, p. 32, fig. 17; Fenger, TEL, p. 15, fig. 53 A, B; Wiegand, GNC, p. 17, fig. 4; Strong, JRS, 4, 1914, pp. 166, 174, fig. 17; Luce-Holland, AJA, 22, 1918, p. 327, fig. 5; Luce, AJA, 24, 1920, p. 353, fig. 1; Van Buren, Bendinelli, and Galieti, as above; Anderson-Spiers, AAR, pl. IX, below; Woodward, l.c., p. 86, Nos. 4, 5.

Leeds, Museum: Woodward, l.c., p. 87, No. 6, pl. XXVII: b.

I: 2 — Fragments from frame of similar antefixes, with certain differences, viz. outside the tongue-pattern is another torus, from which project blunt-ended teeth, 2.2 cm. long. On the tongues are medial stripes alternately red and black; on the teeth, stripes in red; both are outlined with black. On torus, oblique stripes in red, white, and black.

Leeds, Museum: Woodward, l.c., p. 87, No. 7, p. 101, fig. 29, 3.

Lanuvio, Villa Frediani-Dionigi: Galieti, l.c., p. 215, fig. 20.

I: 3 — Fragmentary female head, from an antefix. Thin lips, the upper without the mucous channel; hair in close scallops round forehead. Broken at back, above, and on left side; nose damaged. Iris and lips, red. Height 13 cm.

London, British Museum: Walters, CT, p. 174, B 619; Van Buren, FTR, p. 19 (Antefixae, Div. IV, type XV); Woodward, l. c., p. 87, No. 9.

I: 4 — Part of antefix in the form of a female head. The face is oval, with a firm, cleft chin, almond-shaped eyes with thick lids, and a small straight mouth. The hair is parted and crimped; double diadem, decorated with a maeander pattern on the lower band, the upper being indistinct. Broken at neck and on left side. Height 8.3 cm.

London, British Museum: Walters, CT, p. 174, B 618; Van Buren, FTR, p. 19 (Antefixae, Div. IV, type XIV); Woodward, l. c., p. 87, No. 8.

I: 5 (Pl. 131: 456) — Antefix representing a bearded silen and a maenad in relief. Both are in front view, moving towards the right and eagerly looking before them. The silen, to the left, is nude, with a wreath on his head. He has a horse's tail, but his feet are human. His right hand is carried to his hip, grasping a serpent, while his left is raised to shade his eyes. This gesture has been considered to denote that the pair was engaged in a satyric dance, the so-called *σκόψ*, or *σκοπός*.¹ The maenad has parted hair crowned by a fillet or cap, and wears a long chiton and a himation over her left arm and shoulder. This arm is bent at the elbow, and the hand was stretched forwards; but by mistake or carelessness the hand and part of the forearm are cut away. Her right arm is hidden behind the silen. In front of the pair a pantheress springs to the right; below is a narrow plinth. At the back is a fragment of the cover-tile and traces of a flying strut. In the top of either head is a hole for a *meniscus*. The surface of the silen's chest and abdomen has mostly flaked off.

Colouring: — Silen's flesh, bright red; beard, black; maenad's hair, black; himation, deep red, with white embattled border; pantheress, dun-coloured with black markings; on plinth, white maeander filled in with red above and black below.

Height 42.5 cm.

London, British Museum: NS, 1890, p. 218; Murray, JHS, 13, 1892—93, pp. 315—318, with drawing and section; Furtwängler, MW, p. 251, fig. 32; Walters, CT, p. 174, B 615; id., HAP, I, p. 98, pl. II: 1; Fenger, TEL, p. 16, fig. 63 A; Tomassetti, CR, II, p. 283, fig. 58; Van Buren, FTR, pp. 24 f. (Antefixae, Div. V, type I); Bendinelli, l. c., c. 336; Galletti, l. c., pp. 209 f., No. 12, with pl.; Woodward, l. c., pp. 87 f., No. 13; Heurgon, MAH, 46, 1929, pp. 110 f.; Giglioli, AE, pl. CLXXXVII: 2, p. 35.

Terminal tiles and eaves-tiles.

I: 6 (Fig. 38) — Fragments of terminal tiles, which formed the sima of a pediment. A piece 1.37 m. long has been restored from such fragments in the British Museum. The upright part of the tiles is composed of three elements. Above is a series of concave strigils, separated by grooves and curved strongly outwards; in the middle is a flat fascia,

¹ Cf. Athenaeus, 629 f.; Pollux, 4, 103; Hesych., s. v. *σκόψ*.

separated from the strigilation by a roll; and below is a thick, prominent torus, perforated lengthways by a channel. In the top surface is a groove for a cresting. Flying struts, now broken.

Colouring: — The strigils are white, with red central stripes and black grooves between them; their rounded top ends are broadly outlined with black on the white surface above them; above these top contours are small black semicircles, and between them are alternate circles and diamonds filled in with red. The small torus is striped obliquely in red,

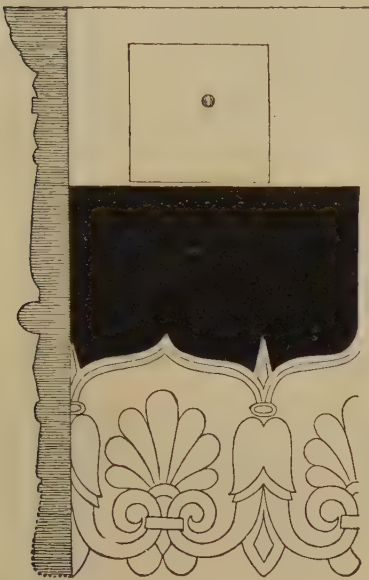
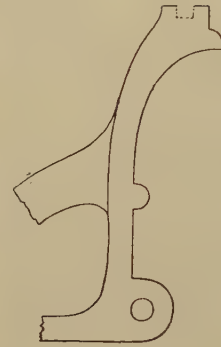


Fig. 37. Back of revetment plaque from Lanuvium. (No. I: 16).
(From *La Glyptothèque Ny Carlsberg*).



Fig. 38. Pedimental sima from Lanuvium. (No. 1: 6).
(From Fenger, *Le temple étrusco-latin*).



white and black; on the flat fascia is a maeander, and on the thick torus a zigzag pattern, also in red, white, and black.

Height 42 cm.

LONDON, BRITISH MUSEUM: Walters, CT, pp. 171 ff., B 609, B 607 (the »fascia between two fillets» is a part of these tiles), B 610 (13)(?); Fenger, TEL, p. 13, fig. 43; Galieti, I. c., pp. 211 f., No. 15, fig. 17; Woodward, I. c., pp. 91 f., No. 52, 53(?).

I: 7 — Fragment of a plain cymation, probably from a sima, as may be deduced from the fact that the fragment increases in thickness downwards, from 3 to 5 cm. On the concave surface are painted a row of short and broad strigils, red and maroon alternately, on a yellowish ground visible in the spaces between the strigils, which are divided by a vertical line of maroon; below the strigils is a horizontal stripe of maroon. Dim. 12 × 11 cm.

Lanuvio, Museo Comunale: Galieti, I. c., p. 200, No. 2.

I: 8 — Fragment of the upper part of a terminal tile (or of a revetment?), with convex surface covered with a buff slip, on which are painted lotus-flowers and buds with tendrils in purple and black; above is a black band. Height 15.2 cm.

London, British Museum: Walters, CT, p. 173, B 610 (14); Woodward, l. c., p. 92, No. 54.

I: 9 — Fragments of eaves-tiles, decorated with a border composed of a continuous black line forming maeanders arranged in two rows, the spaces between them being filled by ornaments formed by red open squares set four by four round a black-filled square in the centre. This border is painted on a white ground, over an incised network 11 cm. square, and is enclosed by an outer red and an inner black stripe.

Width of tile, 49 cm., thickness 3.5 cm., with of painted border 26 cm.

Rome, Villa Giulia; and Lanuvio, Museo Comunale: Bendinelli, l. c., cc. 321 f. (IV), fig. 8; Galieti, l. c., pp. 199 f., No. 1.

I: 10 — Fragment of an eaves-tile with decoration similar to that of the previous ones, except that the line of the maeander is red and the squares half red and half black, divided diagonally. Dim. 15.3 × 13.3 cm.

London, British Museum: Walters, CT, p. 173, B 610 (16); Woodward, l. c., p. 96, No. 85.

I: 11 — Fragment of an eaves-tile, decorated with a border of square frames, maroon and red alternately, enclosing square fields of red and maroon respectively, in which are white ornaments formed by small squares set four by four round a fifth square in the centre; this border is painted on a white ground and enclosed by plain and serrated stripes in red and maroon. Width of border, 26 cm.

Lanuvio, Museo Comunale: Galieti, l. c., pp. 199 f., No. 1, fig. 13.

I: 12 (Pl. F: 4) — Fragmentary tile, bent -fashion. The top edges of the vertical sides are broken away. One of these sides was slightly convex on the outside and is edged by a raised, flat ribbon below. This side was apparently visible, for it is covered with a yellowish slip, and below the ribbon is a crenellation in red and black. A similar slip also covers the underside of the tile for a width of 8.5 cm. next to the front edge, and along this edge is a painted dentil pattern; the dentils spring from a blue band and are each divided into three stripes of white, blue, and black respectively. The arris of the opposite edge is bevelled away.

Total width of tile, including raised ribbon, 23.2 cm.; length as preserved 25 cm.; thickness 2.5 cm.

London, British Museum: Walters, CT, p. 173, B 610 (17); Galieti, l. c., p. 211, No. 14; Woodward, l. c., p. 86, No. 1.

I: 13 — Fragment of the edge of a slightly curved tile covered by a white slip and painted. On the curved top are remains of a maeander pattern in red and black bordered by a scalloped band in red; on the vertical surface of the edge is a band of black.

Length 17 cm., width 7.5 cm.

London, British Museum: Walters, CT, p. 173, B 611; Galieti, as above; Woodward, l. c., p. 86, No. 2.

I: 14 — Fragment of flat tile, with outer edge complete; traces of red on the lower side and a black lozenge on the edge. Height 12.5 cm., width 17 cm.; thickness 4.4 cm.

Leeds, Museum: Woodward, l. c., p. 86, No. 3.

I: 15 — Part of a curtain, consisting of a series of oval buds hanging from a row of open arches, below a roll which forms the upper edge. In this upper edge is a groove for the lead casting, which fastened the curtain to the edge of the eaves-tiles.

Colouring: — Roll, red; buds, black above, red below, with a white zigzag in the middle marking the edge of the black sepals.

Height 8.5 cm., length as preserved 26 cm.

Lanuvio, Villa Frediani-Dionigi: Galieti, l. c., p. 225, No. 30, fig. 30.

Revetment plaques.

I: 16 (Pl. 131: 458) — Fragments of revetment plaques. In the British Museum a piece 1.64 m. long has been restored from several such fragments, though without any division into separate plaques. The plaques are composed of three elements. Above is a torus decorated with a moulded scale-pattern, and below this are two fasciae, separated by a roll and both decorated with palmettes and lotus-flowers in relief. On the upper fascia is a row of large, erect lotus-flowers and inverted palmettes, alternating and connected by looping tendrils ending in spirals linked together in pairs, from which the palmettes hang. Each palmette has nine lobate petals, thickened at the roots. Below the lotuses, and between their petals, are small palmettes. The lower fascia is decorated with a row of smaller, upright lotuses arched over by fillets ending in spirals linked in pairs, from which hang six-petalled (*sic*) palmettes. Each lotus springs from a pair of thin stalks, between which are alternately a small bud and a hanging lotus-flower. In the corners between the arches are diamonds. The lower edge follows the outline of the pattern.

The nail-holes are arranged in two rows, one is in the upper fascia a little below the scaled torus, and the other in the lower fascia immediately below the middle roll. The lower fascia apparently hung free to a large extent, since some fragments have on their flat back a decoration of hanging lotus-flowers, whose petals are transformed into spirals, from which palmettes rise; this pattern is painted in red and black on a buff ground. At the back of the upper fascia, at the points where it is pierced by the nail-holes, there are shallow depressions, 9 cm. square (Fig. 37). These features indicate, as was pointed out by Wiegand, that the plaques were attached to the ends of the rafters (*cantherii*) on the long sides of the temple, forming a large, hanging curtain; the same type of plaques was probably also used for the decoration of the raking cornice.

Colouring: — Scales of upper torus, alternately red and white outlined in black; palmettes and lotuses of upper fascia, white with red tongues, on a black ground; tendrils, white; linking fillets, red; ground between palmettes and roll, red; on roll, oblique stripes

of red and white; palmettes of lower fascia, white with red and black tongues alternately; lotuses, white with red sepals and buds; arches, white; linking fillets, lozenge leaves, and centres of spirals, red; background, black. The colours are applied on a creamy slip.

Height 41.5 cm.

London, British Museum: Walters, CT, pp. 171 f., B 607, B 608, B 610 (1—11); Fenger, TEL, p. 13, fig. 41, p. 15, fig. 51; Wiegand, GNC, pp. 17 f., figs. 4, 5; Strong, JRS, 4, 1914, pp. 166, 174, fig. 17; Luce and Holland, AJA, 22, 1918, p. 327, fig. 5; Luce, AJA, 24, 1920, p. 353, fig. 1; Galieti, l. c., pp. 212 ff. No. 16, figs. 18—19; Anderson-Spiers, AAR, pl. IX, below; Woodward, l. c., p. 94, Nos. 72—75, pl. XXVI, a.

Leeds, Museum; Woodward, l. c., pp. 94 f., Nos. 76—77, fig. 24.

I: 17 — Fragments from plaques similar to the previous ones, but on a larger scale.

London, British Museum: Walters, CT, pp. 172 f., B 610 (12), B 612, B 613; Woodward, l. c., pp. 95 f., Nos. 78—80.

Leeds, Museum; Woodward, l. c., p. 96, No. 81.

I: 18 — Fragments of a revetment plaque composed of three elements. Above is a series of concave strigils, curved outwards at the top. In the middle is a flat fascia, between two rolls. Below is a design in relief, consisting of a row of lotus-flowers arched over by convex bands ending in volutes linked in pairs, from which hang nine-petalled palmettes alternating with buds; the lotuses are alternately upright, with three lobate petals rising from the bud, and hanging, with five similar petals above them. In the spaces above the arches are other lotuses. The lower edge of the plaque follows the outline of the pattern.

Colouring: — On strigils, central stripes alternately red and black; on rolls, oblique band in red and black; on fascia, maeander in red and black; relief pattern, white, with red filling on lotus chalices, and red and black tongues on palmette petals; relief ground, black.

Height of plaque 54 cm., length probably 64 cm.

Lanuvio, Villa Frediani-Dionigi: Galieti, l. c., p. 224, No. 29, fig. 29.

I: 19 — Small fragment, broken on all sides, from a revetment plaque, with part of lotus-flower and curved band in shallow relief; the upper surface of the portion in relief is itself slightly concave. Traces of red on the dart-shaped heart of the flower, and of deep black on the background. Dim.: 11.5 × 10.2 cm.

Leeds, Museum; Woodward, l. c., p. 96, No. 83, fig. 28:3.

I: 20 — Small fragment of a Lesbian kymation, on which are lotus-flowers alternating with lozenges containing diamonds, in relief. Roll and plain band below. Thick, creamy slip, with traces of bright red on background. Dim. 12.5 × 12.5 cm.

Leeds, Museum; Woodward, l. c., p. 96, No. 82.

I: 21 — Convex, curved strigil, pierced with a nail-hole near the top; from the strigilation of a revetment plaque. The upper part of the back is bevelled away. Red on strigil. Height 14.5 cm.

Leeds, Museum; Woodward, l. c., p. 92, No. 55.

GROUP II.

The terracottas of this group, dating from the IV and III centuries B. C., are made of a coarse clay, more or less gritty, and generally yellowish-grey or reddish-grey in hue. The colours were applied before firing.

Antefixes.

II: 1 — Antefix in the shape of a silen's head, arched over by a wreath of rosettes and berry-clusters. The silen has a longish face, with a bald crown and small equine ears, in front of which are rows of spiral curls. The beard and moustache, now mostly broken away, were in coiling tufts and strands; the mouche is very broad. Round the forehead is a triple-ribbed fillet. Fragment of flying strut. The face has been painted bright red. Height 16 cm.

London, British Museum: Walters, CT, p. 173, B 614, fig. 41; Galieti, l. c., p. 209, No. 11; Woodward, l. c., p. 87, No. 12.

II: 2 — Fragmentary antefixes representing a silen's mask crowned by a broad head-band and by a large ivy-wreath forming a sort of canopy over the head; on either side of the face are clusters of ivy-berries, with a large rosette below. The mouth is open; the beard falls in straggling locks. Traces of red colour throughout (D 729), or of black (D 730). Lower part and back restored. Height 23.5 cm.

London, British Museum: NS, 1881, p. 139; Walters, CT, p. 424, D 729, D 730; Galieti, l. c., p. 216, No. 18, fig. 21; Woodward, l. c., p. 88, Nos. 19, 20.

II: 3 — Female head, probably from an antefix. The hair is parted, and gathered in thick tresses. Broken on all sides, chin and lower part of cheeks missing; back hollow, with traces of a projection from the lower portion. Thick slip of creamy shade, almost like enamel, badly chipped. Height 13 cm.

Leeds, Museum: Woodward, l. c., p. 87, No. 11, fig. 31.

II: 4 (Pl. 131: 457) — Antefix representing a youth and a woman in high relief, both nude. The youth, who faces the front, has put his left arm round the woman's waist and drags her along towards the left; she follows, stretching out her right arm towards her companion's shoulder and resting her left hand against her hip. Missing: heads of both figures; right arm and right leg of youth; of woman, left arm except the hand, right forearm, and left leg from middle of thigh to ankle. High cover-tile with flying strut.

Colouring: — Flesh of youth, red; of woman, yellow; pubes and nipples of breasts of both figures, navel and hair on breast of youth, and sandals of woman, picked out with dark crimson; background, white; on plinth, red stripe.

Height as preserved, 34.5 cm.

London, British Museum: NS, 1890, p. 218; Walters, CT, p. 423, D 725; Galieti, l. c., pp. 217 f., No. 21, fig. 22; Woodward, l. c., p. 88, No. 15.

II: 5 — Fragments of antefixes showing a silen seizing a maenad. The upper portion of the scene, apart from the heads of the figures, can be made out with certainty. The maenad is to the left, facing, clad in a chiton with apoptygma, and folded drapery. The silen, nude, is to the right, almost in profile; he lays his right hand on the maenad's right shoulder, from behind her back, and grasps her right breast with his left.

Colouring: — Silen's flesh, red; maenad's chiton, dark crimson.

LONDON, BRITISH MUSEUM: Walters, CT, pp. 424 f., D 735—738 and D 742 (sic); Woodward, l. c., pp. 89 f., Nos. 25—28 and 32 (sic).

II: 6 — Fragments of antefixes showing a silen and a maenad running towards the left, she in advance, but more in the background. The silen is nude; the maenad wears a long girt chiton. Only lower parts of figures preserved, from waist downwards. Cover-tile with flying strut. On silen's flesh, and on chiton, traces of red. Height of largest fragment, 23 cm.

LONDON, BRITISH MUSEUM: Walters, CT, pp. 424 f., D 734, D 746, D 748; Bendinelli, l. c., cc. 334 ff., fig. 19; Galieti, l. c., p. 211, No. 13; Woodward, l. c., p. 89, No. 24 a—c, fig. 21.

II: 7 — Part of large antefix. Lower part of woman with right leg bent, wearing long chiton; at her left side is a knotted staff. The chiton is painted yellow with broad purple border. Traces of broken cover-tile. Height 24 cm.

LONDON, BRITISH MUSEUM: Walters, CT, p. 425, D 739; Woodward, l. c., p. 90, No. 29.

II: 8 — Lower part of antefix, with projecting moulding along the base; on the left side is part of a woman's leg in high relief, the foot pointing outwards; the rest of the surface is plain, with remains of colour. Repaired. Height 21 cm., width 11.5 cm.

LONDON, BRITISH MUSEUM: Walters, CT, p. 425, D 740; Woodward, l. c., p. 90, No. 30.

II: 9 — Part of antefix. Lower part of draped woman moving rapidly to right, in high relief; she wears a long chiton with purple border. Dim. 16 × 16 cm.

LONDON, BRITISH MUSEUM: Walters, CT, p. 425, D 741; Woodward, l. c., p. 90, No. 31.

II: 10 — Fragment of antefix, with lower part of draped figure, coloured red. Dim. 12 × 11 cm.

LONDON, BRITISH MUSEUM: Walters, CT, p. 426, D 750; Woodward, l. c., p. 90, No. 35.

II: 11 — Fragment of antefix. Torso of woman facing the front, wearing long chiton and himation over left shoulder; her left arm, broken off at the elbow, was raised. In front of her right shoulder is the bent left arm of a man, with part of a panther's skin hanging over the shoulder. Traces of red colour, and of broken strut at back. Dim. 15 × 14.5 cm.

LONDON, BRITISH MUSEUM: Walters, CT, p. 426, D 754; Woodward, l. c., p. 90, No. 36.

II: 12 — Body and thighs of nude boy in very high relief, the right thigh raised horizontally; has been coloured red. Height 19 cm.

London, British Museum: Walters, CT, p. 426, No. 749; Woodward, l. c., p. 90, No. 34.

II: 13 — Lower part of an antefix showing, to the right, the nude feet of a male figure, resting on a plinth, and coloured red; to the left are the paws of a goat's skin, hanging from above, and remains of another human foot(?). Length as preserved 29.5 cm., height as preserved 18 cm.

Lanuvio, Villa Frediani-Dionigi: Galieti, l. c., p. 219, No. 22, fig. 23.

Revetment plaques.

II: 14 — Part of panel, with Amazon fallen to right in high relief, wrapped in a garment reaching to the thighs; on her back is visible the foot of her victorious adversary; beneath is seen part of her shield, which has a broad rim. The whole is coloured red except the rim of the shield, which is white; below is a plinth. Badly damaged, head of Amazon obliterated. Height 15.5 cm., length 20 cm.

London, British Museum: Walters, CT, p. 424, D. 728; Galieti, l. c., p. 227, No. 33; Woodward, l. c., p. 100, No. 117.

II: 15 — Part of plaque showing an Amazon fallen to left in low relief, struggling with an adversary whose left hand grasps her hair; with her left hand she seizes his left wrist, endeavouring to free herself; her right hand is extended towards him. She has wild disordered hair, and a chlamys floats from her shoulders; her adversary holds a shield with fluted edge, his wrist passing through a strap. Traces of dark red on background; upper part of Amazon only remaining. Height 14 cm.

London, British Museum: Walters, CT, p. 426, D. 755; Woodward, l. c., p. 100, No. 118.

II: 16 (Pl. 132: 459) — Fragments of revetment plaques, decorated with two rows of palmettes, upright and hanging, united by S-spirals and enclosed by a continuous serpentine band; in the upper row every second palmette is replaced by a silen's head, bald and bearded, or by a maenad's head, with hair parted and waved, and disc-shaped earrings. The palmette petals are rounded and concave, each with a raised tongue in the middle, and between them are dart-shaped leaves. In the spaces are roses, diamonds, and small, erect palmettes. The lower edge of the plaques follows the curves of the serpentine band. Above are remains of a flat fascia, separated from the palmette design by a roll. There are two rows of nail-holes, one below the roll, and another below the heads and the upright palmettes. On the relief ground are traces of red. A complete section of the relief fascia is restored from fragments in the British Museum, and in the museum at Leeds is a fragment of the same type of plaque.

Length of plaque 48 cm., height of relief field, including torus, 32 cm.

London, British Museum: Walters, CT, p. 422, D. 715; Galieti, l. c., p. 226, No. 31, fig. 31; Woodward, l. c., p. 98, No. 102.

Leeds, Museum: Woodward, l. c., p. 98, No. 103.

II: 17 (Pl. 132: 460) — Upper part of revetment plaque showing, above, a cyma decorated with alternate *bucrania* and *phialai mesomphaloi*; below remain the upper parts of two heads of Medusa with serpentine locks parted and twisted up on the top; between the heads are large, three-petalled palmettes with small trefoils and spiky flowers in the spaces. The cyma is separated from the main field by a roll. The hair of Medusa is coloured red, as is the ground of the panel. Left half of fragment restored.

Height as preserved 19 cm., length 40 cm.

London, British Museum: Walters, CT, p. 422, D 716; Galieti, l. c., pp. 226 f., No. 32, fig. 32, Woodward, l. c., p. 97, No. 90.

II: 18 (Pl. 132: 461) — Revetment plaques composed of three elements. Above is a series of slightly concave strigils, curved outwards at the top and separated from each other by grooves, which end a little above the lower edge of the strigilation. Below the strigils is a flat fascia between two rolls, the upper of which is separated from the strigilation by a groove. The lower half of the plaque is decorated with a well-known design in relief, composed of a pair of large nine-petalled palmettes set back to back diagonally, with sprays of three berries at either side, and of another pair of large S-spirals also set diagonally; this pattern is repeated twice on the plaque and turned in opposite directions. The lower edge is straight. Two nail-holes in strigilation, four in lower field.

Of this type of plaque there is one complete specimen in the British Museum, slightly restored, and fragments in the museum at Leeds.

Colouring: — On strigils, central stripes alternately red and black; grooves and upper roll, black; lower roll, red; on flat fascia, maeander pattern in red and black; background of palmettes, black, of spirals, red.

Height 62 cm., length 64.5 cm.

London, British Museum: Walters, CT, p. 422, D 711; Fenger, TEL, p. 17, fig. 64; Bendinelli, l. c., c. 334, fig. 17; Galieti, l. c., p. 222, No. 25; Woodward, l. c., pp. 96 f., No. 86, fig. 25.

Leeds, Museum: Woodward, l. c., p. 97, Nos. 87—89, fig. 23, 4—5.

II: 19 — Fragments of various plaques showing the same principal design as the previous type, but differing in details. A fragment in the Museo Lanuvino shows part of the upper edge of such a plaque, bordered by a Lesbian cyma; another fragment, in the Villa Frediani-Dionigi, is from the lower part of a plaque, with traces of a border of interlaced arches, below which were probably hanging palmettes; to this kind of plaques also belongs, it seems, a fragment in the Museum at Leeds, showing a large spiral and a poppy-bud, with a border of branching S-spirals, palmettes, and oval buds.

Lanuvio, Museo Comunale; and Villa Frediani-Dionigi: Galieti, l. c., p. 221, fig. 26, C (inverted).

London, British Museum: Walters, CT, p. 423, D 720, D 724(?); Woodward, l. c., p. 99, Nos. 107, 110(?).

Leeds, Museum: Woodward, l. c., p. 99, No. 106, fig. 27: 1.

II: 20 (Pl. 132: 463) — Fragments of revetment plaques. The largest fragment, in the British Museum (D 718), shows the lower part of a plaque, with a row of alternate nine-petalled palmettes and spiky lotus-flowers, hanging from a double row of horizontal S-spirals enclosing hearts and diamonds; between the palmettes and lotuses are hanging buds. With this fragment may be combined another piece in the same museum (D 722), showing the upper part of a plaque, with a row of similar palmettes and lotus-flowers, between which are sprays with ivy-leaves, branching off from the upper S-spirals; above this pattern is a flat fascia between two rolls, and above this, again, are traces of a strigilation. A small fragment of the same type of plaque is in the Villa Frediani-Dionigi at Lanuvium.

Colouring: — On strigils, vertical stripes in red and black, on a cream slip; on plain fascia, maeander in red and black; on rolls, oblique bands in red and black; relief pattern in white, with red buds and lotus-calyxes, on a ground which is black above and below the spirals, and red between them.

Estimated height of relief fascia, 25 cm.; length of largest fragment 31 cm.; height 18 cm.

London, British Museum: Walters, CT, p. 423, D 718, D 722; Fenger, TEL, p. 18, fig. 73; Bendinelli, l.c., c. 334, fig. 18; Galieti, l.c., p. 222, No. 27, p. 223, No. 28, fig. 28; Woodward, l.c., p. 97, No. 92, p. 98, No. 105, fig. 26.

Lanuvio, Villa Frediani-Dionigi: Galieti, l.c., p. 221, fig. 26, D (inverted).

II: 21 (Pl. 132: 462) — Left part of a revetment plaque showing, above, a double guilloche in relief, between two fillets; below, a relief pattern composed of two rows of alternate nine-petalled palmettes and lotus-flowers, upright above, hanging below, and united by large vertical S-spirals, between which are small campanulate flowers, erect and inverted alternately. The upper edge of the plaque is straight, the lower follows the outline of the hanging lotuses. On relief ground, traces of red. Height 37.5 cm.

London, British Museum: Walters, CT, p. 422, D 717; Fenger, TEL, p. 18, fig. 72; Galieti, l.c., p. 222, No. 26, fig. 27; Woodward, l.c., p. 98, No. 104.

II: 22 — Fragment of a revetment plaque showing, above, a series of concave strigils curved outwards at the top; below these is a flat fascia enclosed between two rolls; the lower part of the plaque is not preserved.

Colouring: — Strigils, white with central stripes of light red, and dark red edges; surface above strigilation, light red; on flat fascia, white maeander filled in with dark red above and light red below.

Height as preserved 20 cm.

Lanuvio, Villa Frediani-Dionigi.

II: 23 — Fragment of a curtain decorated with a row of palmettes and lotus-flowers hanging from double spirals, under a roll, which forms the upper edge. Height 13 cm.

Lanuvio, Villa Frediani-Dionigi: Galieti, l.c., p. 221, fig. 26: E.

II: 24 — Fragments of revetment plaques decorated with two rows of alternate palmettes and lotuses, upright above, hanging below, with a row of horizontal S-spirals in the middle; above was a cyma decorated with erect palmettes encircled by tendrils coiling at the ends.

Lanuvinio, Villa Frediani-Dionigi: Galieti, l.c., p. 221, fig. 26: F—H.

Crestings.

II: 25 — Fragments of an open-work cresting composed of intertwined ribbons forming two series of loops, enclosed above and below by straight fillets, of which the lower is broad and prominent, with holes for metal cramps and lead casting. The ribbons are yellow, with a raised red ridge along the middle; the lower fillet is yellow, edged with red above and black below. Height 22 cm.

Lanuvinio, Villa Frediani-Dionigi: Galieti, l.c., pp. 219 ff., No. 24, fig. 25.

II: 26 — Fragments of an open-work cresting consisting of a system of arches, whirligigs, and figures-of-eight, coloured in white or yellow with red edges; above was a row of palmettes, as shown by a fragment of a similar cresting in the Frediani-Dionigi collection.

Lanuvinio, Museo Comunale, and Villa Frediani-Dionigi: Galieti, l.c., pp. 219 ff., No. 23, fig. 24, fig. 26, A.

GROUP III.

The style and technique of the terracottas included in this group indicate that they are late in date, probably from the I century B. C. The clay is finely levigated, with little foreign matter except small lumps of brownish pozzolana. The surface is smooth and often covered with a thick chalky-white slip like pipe-clay. The colours were apparently not baked, since most of them have faded or vanished.

Antefixes.

III: 1 — Antefix with relief of head of Medusa of transitional type; flat nose and staring eyes, protruding tongue, and thick flowing hair brushed back from the face; the pupils of the eyes are hollowed out. On the top is an acanthus plant, and on either side tendrils. The lines throughout were touched up with a tool after moulding. Top part broken away, and cover-tile wanting. Height 17.3 cm.

London, British Museum: Walters, CT, p. 423, D 726; Galieti, l.c., p. 216, No. 19; Woodward, l.c., p. 88, No. 16.

III: 2 — Antefix. Female head in relief, with hair parted into thick waves on each side; below and round the face are tendrils. Top and sides broken away, also part of cover-tile at back, which is continued below the lower moulding of the front; lower part of face obliterated. Remains of red colouring throughout. Height 16.5 cm.

London, British Museum: Walters, CT, p. 424, D 727; Woodward, l.c., p. 88, No. 18.

III: 3 — Upper part of gorgoneion (?), from antefix (?). The back is flat, but the line of breakage coincides with traces of an attachment, above which the existing portion of the head projected. The hair is rendered in ten locks, which are merely elongated lumps with serrated edges. The eyes are large and the pupils are slightly hollowed out; the upper and lower lids do not quite join at the inner corners; a faint ridge indicates the eyebrows. The ears, which have circular ear-rings, are unsymmetrical. Owing to damage to the mouth it is not certain — though probable — that the tongue protruded. The tip of the nose has also suffered. Light-brown slip, but no traces of paint. Height 11 cm.

Leeds, Museum: Woodward, l.c., p. 88, No. 14, figs. 22 and 29, l.

III: 4 — Fragments of antefixes representing the so-called Persian Artemis, facing the front, erect, with outspread wings, wearing a long chiton girt at the waist, and holding the fore-paw of a rampant lion in either hand; her hair falls to the shoulders in long tresses, and on her head is a polos.

There are fragments from several specimens made in different moulds and differing in details. The fragments in the Villa Giulia belong to a type, whose wings, rising from the shoulders, are curved upwards according to the archaic scheme, while the fragments in the Museo Lanuvino and in the British Museum are from types with down-turned wings. The so-called »head of Hera» in the last-mentioned museum (D 756) is a head of another »Persian Artemis», with hair parted and waved back at either side, a diadem with a row of raised discs, and a necklace of pendants. In the crown of this and other heads belonging to these antefixes are holes for *menisci*.

Rome, Villa Giulia: Della Seta, VG, p. 231, No. 26945; Bendinelli, l.c., cc. 328 f., fig. 13; Van Buren, REA, 24, 1922, p. 97; Galieti, l.c., p. 201, No. 3.

Lanuvio, Museo Comunale and Villa Frediani-Dionigi: Galieti, as above, note 2.

London, British Museum: Walters, CT, pp. 424 ff., D 731—733, D 747 (sic), D 756—757, D 770 (?); Bendinelli, l.c., cc. 337 f., fig. 20; Galieti, l.c., p. 217, No. 20; Woodward, l.c., pp. 89 ff., Nos. 21—23, fig. 20, Nos. 33, 37, 153, 168.

Terminal tiles and crestings.

III: 5 — Fragments of terminal tiles composed of three elements: above, a series of concave strigils, curved slightly outwards at the top, with cordoned edges; in the middle, a flat fascia, separated from the strigilation by a roll; and below, a thick torus. In the top surface is a groove for a cresting.

Colouring: — Strigils, alternately light blue and white (with yellow edges?); plain fascia, red, edged above and below with yellow.

Rome, Villa Giulia; and Lanuvio, Museo Comunale: Bendinelli, l.c., cc. 320 f. (I, α — δ , and II); Galieti, l.c., p. 202, No. 4.

III: 6 — Fragments of terminal tiles, of the same type as the previous ones, but from several different moulds. The strigils are usually separated from each other by narrow grooves, but in one case (Woodward, No. 56) by flat ribs. Their width varies; in one case (Woodward, No. 65) they were, it appears, alternately 3.6 and 3 cm. wide, and

separated by fluted grooves 1.6 cm. wide. The projection of the thick torus varies in different specimens.

The strigils were generally painted in white, with red central stripes; in one case, however (Woodward, No. 58), they are yellow, blue, red, yellow, etc.; and in another (Woodward, No. 65) they were alternately deep red and orange-yellow, with greyish-blue, perhaps a faded black, in the grooves between them. The flat fascia was generally decorated with a maeander pattern in red and black, sometimes (Woodward, No. 63) alternating with spirals or circles.

One of these tiles, completed in plaster, has a height of 48.5 cm., by a length of 71 cm.; another, completed in the same way, is 48.3 cm. high and 57 cm. long.

Leeds, Museum: Woodward, l. c., pp. 92 f., Nos. 56—71, fig. 23, 1—2, 3 a.

III: 7 — Two fragments, joining, of an open-work cresting, showing the lower edge, with two raised ribbons, and traces of a fret; the fragments are placed on the sima No. III: 5. Total length 28 cm.

Rome, Villa Giulia: Bendinelli, l. c., c. 321 (III); Galieti, l. c., p. 202, note 1.

III: 8 (Pl. 133: 464) — Fragments of an open-work cresting, consisting of concave ribbons forming a row of vertical figures-of-eight alternating with circles, enclosing alternately six- and eleven-petalled rosettes; above and below was a row of arches, the upper of which probably carried upright palmettes.

Colouring: — Ribbons, white with red edges; background of rosettes, dark red.

Length of single section 34 cm.

Rome, Villa Giulia; and Lanuvio, Museo Comunale: Della Seta, VG, p. 232, No. 26943; Bendinelli, l. c., cc. 323 f. (IX), fig. 11; Galieti, l. c., p. 204, No. 6, fig. 16.

III: 9 (Pl. 133: 466, 467) — Fragments of an open-work cresting, consisting of concave ribbons forming a row of circles, above which are small arches carrying upright seven-petalled palmettes; in the lower corners between the circles are three-petalled hanging palmettes, and below is a raised horizontal ribbon. The circles are open, except the halved ones at the lateral edges of the plaques, which, for the sake of solidity, are closed and doubled. In the upper edge are holes for *menisci*.

Colouring: — On raised parts, traces of yellow; on relief ground, traces of red.

Length of single section 49.5 cm., height about 39.5 cm.

Lanuvio, Museo Comunale: Bendinelli, l. c., c. 323 (VIII), fig. 10; Galieti, l. c., pp. 202 ff., No. 5, figs. 14, 15.

III: 10 (Pl. 133: 468) — Open-work cresting, consisting of a pattern of intertwined, concave bands ending in volutes, large below, with branching scrolls, small above, supporting palmettes; this pattern rests upon a row of arches, below which is a flat ribbon. Most of the spaces between the volute bands are open; those below the scrolls, however, are closed, and so are the lozenge-shaped ones in the middle, which are decorated with spiky buds in relief.

Colouring: — On relief ground, on back series of volute bands, and on every second arch, traces of red.

Height about 35 cm., length 42 cm.

London, British Museum: Walters, CT, p. 422, D 712; Fenger, TEL, p. 15, fig. 50; Woodward, l.c., p. 100, No. 116.

Rome, Villa Giulia; and Lanuvio, Museo Comunale: Bendinelli, l.c., cc. 324 f. (XI), fig. 12; Galieti, l.c., p. 205, No. 7.

III: 11 (Pl. 133: 465) — Open-work cresting. Above is a series of palmettes rising from coupled pairs of volute tendrils, which rest on the top of three open arches formed by concave bands coiling at the ends; from between the arches rise a series of fluted, conical flower-cups, from which spiky, flame-like buds grow up. Below is a flat ribbon.

Height 28 cm., length 33 cm.

London, British Museum: Walters, CT, p. 422, D 713, D 714; Woodward, l.c., p. 98, Nos. 96, 97.

Leeds, Museum: Woodward, l.c., p. 98, Nos. 98, 99, fig. 29: 2, p. 101, Nos. 126, 127, fig. 29: 5.

III: 12 — Fragments of cresting, showing a row of upright palmettes in relief, below which was a fascia pierced by large round holes; in the tops of the central palmette petals, which protrude a little above the upper edge of the cresting, are holes for *menisci*. No traces of colour.

Length as preserved, 13.5 cm., height as preserved, 8 cm.

Leeds, Museum: Woodward, l.c., p. 99, Nos. 111—112, fig. 27: 2.

Revetment plaques.

III: 13 (Pl. 134: 470) — Revetment plaques, decorated with a graceful design composed of two pairs of large S-spirals set diagonally, and of two fluted calyxes issuing oppositely and transversely from between the spirals. Each pair of spirals surrounds a close palmette and has a spiky bud at the end; the calyxes carry long buds and are surrounded by tendrils carrying rosettes and sprays of berries. The pattern is bordered above by an egg-and-dart moulding; below, by a row of four palmettes enclosed by concave bands ending in pairs of volutes from which the palmettes hang. The lower edge follows the outline of the encircling bands.

No traces of colouring, except on lower border, the palmettes of which are white, on a dark red ground.

In the Museo di Villa Giulia is a complete plaque, slightly restored, and in the Museo Lanuvino is a fragment of another.

Height 75 cm., width 54.5 cm.

Rome, Villa Giulia; and Lanuvio, Museo Comunale: Della Seta, VG, pp. 231 f., No. 26941; Bendinelli, l.c., cc. 325 ff. (XIII), pl. IV; Galieti, l.c., p. 206, No. 9; Giglioli, AE, pl. CCCXXXIV, p. 63.

III: 14 (Pl. 133: 469) — Fragments of revetment plaques composed of two elements. Above is a series of concave strigils; below, separated from the strigilation by a roll, are

two rows of palmettes in relief, upright and hanging, connected by S-spirals and encircled by a continuous serpentine band. The band, the spirals, and the palmette petals have cordoned edges. In the spaces are spiky buds and campanulate flowers (or small, three-petalled palmettes). The lower edge follows the curving band. There are traces of a white slip; the palmette petals are alternately red and yellow.

Height of main field, excluding the torus, 45 cm., length of plaque, 50 cm.

Rome, Villa Giulia: Della Seta, VG, p. 232, No. 26942; Bendinelli, l.c., c. 322 (VI), fig. 9; Galieti, l.c., p. 205, No. 8.

Lanuvio, Museo Comunale.

London, British Museum: Walters, CT, p. 423, D 719, D 721; Woodward, l.c., p. 97, No. 91, p. 99, No. 108.

III: 15 — Fragments of various plaques, decorated with the same pattern as the previous ones, but differing in details. Only one of the fragments has preserved its colouring: the palmette petals are alternately yellow and white, with red edges; the palmette base is yellow with red edge; and the serpentine band is red.

Leeds, Museum: Woodward, l.c., pp. 97 ff., Nos. 93 (?), 121 (fig. 28: 1), 122, 123 (fig. 28: 2), 124—125 (?).

III: 16 — Lower right corner of plaque, with remains of naturalistic floral design, bordered below by a narrow fillet, from which hang widely spaced ova; in the corner is the letter T, countersunk. Nail-hole in upper line of fracture; faint traces of red on ova. Length 12.6 cm., height 10.6 cm.

Leeds, Museum: Woodward, l.c., pp. 99 f., No. 113, fig. 27: 3.

Rain-spouts.

III: 17 — Fragments of rain-spouts in the shape of lion's heads.

London, British Museum: Walters, CT, p. 428, D 773—774; Woodward, l.c., p. 102, Nos. 133—134.

Leeds, Museum: Woodward, l.c., p. 102, No. 135, fig. 30.

ARDEA.

The small village that inherits the famous name of Ardea lies on an isolated tufa plateau, which was the acropolis of the ancient city, while the rest of the town stretched out on the plain north and east of it.¹ The great period of the city fell in the VI and V centuries B. C., when it played an important part in the history of Rome, first as an independent city and the capital of the Rutuli, then as a Roman colony serving as an outpost against the Volsci.² After the Volscian war, however, it lost its importance, its decline was increased by the devastations caused by the Samnites and by the malaria, and in the I century B. C. it is mentioned as one of the ἔχνη πόλεων existing in the coastal region of Latium.³

The fame of the city, however, outlasted its decline, time-honoured religious festivals and offerings continued to be celebrated there, and the temples were maintained even after the city was reduced to a shadow of its past grandeur. Its principal sanctuary, the temple of Juno Regina, was apparently still standing in the I century A. D., when Pliny saw in it a painting executed by a certain Marcus Plautius, whose name was mentioned in a panegyric hexameter written on it in ancient Latin letters.⁴ Other paintings, »older than Rome«, according to the same author, were to be seen in other temples at Ardea, which, however, were in ruins at the author's time.⁵ We are also told of a temple of Castor and Pollux at Ardea,⁶ and in the neighbourhood of the city was a temple of Venus, at which the *Latini* still celebrated annual festivals at the time of Augustus.⁷

The archaeological investigations undertaken at Ardea during this century, since 1929 by the Swedish School at Rome, under the auspices of the *Soprintendenza* of Latium and the *Associazione Internazionale degli Studi Mediterranei*, have led to results which corroborate the picture given by literary tradition of a city rich and important during the early period of Rome (VI and V centuries B. C.), but decayed and depopulated during the later Republic, when it was probably reduced to the acropolis, and existed only thanks to its temples and celebrated cults connected with the early traditions of Latium and Rome.

¹ For the topography and history of Ardea see Richter, *AICA*, 1884, pp. 90 ff. (map in *MICA*, 12, 2); Boëthius, *BSM*, Anno 2, No. 2, giugno-luglio 1931, pp. 1 ff.; id., *Ardeatina*, in *Apophoreta Gotoburgensia Vilelmo Lundström oblata*, 1936, pp. 346—388, with a map on p. 349.

² Livy, I, 57, mentions Ardea *ut in ea regione atque in ea aetate divitiis praepollens*. According to Livy,

IV, 11, the city was made a Roman colony in 442 B. C., according to Diodorus, XII, 34, in 434 B. C.

³ Strabo, V, 232.

⁴ Pliny, *NH*, XXXV, 115; cf. Brunn, *Geschichte der griechischen Künstler*, II, 303.

⁵ Pliny, *NH*, XXXV, 17.

⁶ Servius, on *Aen.*, I, 44.

⁷ Strabo, V, 232.

ARCHITECTURAL TERRACOTTAS FROM A TEMPLE ON THE ACROPOLIS.

Andr  n, Terracotta di Ardea, in *SIR*, II (1932), pp. 98—117, pls. I—VI; Bo  thius, *Ardeatina*, pp. 350 f.

In the central part of the acropolis of Ardea there are visible some portions of a mighty construction of large tufa ashlar, which now serves as the foundation for a block of houses. The existence of this construction has long been known, and it has generally been considered as the remains of the temple of Juno spoken of by Pliny. In 1897 Signor Mancinelli-Scotti undertook an excavation on the site and discovered »an antefix with lotus flowers springing from a female head, some pieces of cornice decorated with maeanders, and about a dozen fragments of terracotta architectural ornaments».¹ These fragments, however, seem to have been scattered.

In the spring of 1930 a regular investigation of the tufa construction was carried out, under the direction of a committee composed of Professors Bo  thius, Calza, Cultrera, Lugli, and Stefani.² In spite of the hinderance caused by the modern houses built on the construction, it could be ascertained that we have to do with the substructure of a very large temple, facing south-west, with a ground plan measuring about 26 × 40 m. Of the podium and superstructure nothing has been preserved. The substructure consists of great walls of tufa blocks, placed where they were needed to support the superstructure, and sunk through thick layers of clay down to the living rock. These foundation walls were uncovered along the north-west long side, at the south corner, and along the front, where the level on which the podium had rested could be ascertained. As to the plan of the temple no particulars are available; the proportions suggest a temple with one cella and alae.

Along the northern side of the temple was found a great mass of fragments of its terracotta decoration, which were examined and described by the present author, in the paper cited above. In spite of their great number (about 2000) the fragments are apparently only a part of the entire decoration; they are all small, and only some of them could be put together to form complete figures or ornaments. The greater part of the fragments belong to well-known types of terracotta decoration, all made from moulds, while a small number of disconnected fragments attest the presence of statues modelled by hand; whether these statues had any architectural function is, however, uncertain. The fragments belong to four different groups, distinguished from each other by stylistical and technical criteria, and datable each to a definite period. The first group comprises terracottas ascribable to the VI and V centuries B. C.; the second group may be ascribed to about the IV century B. C.; the third, it seems, to the III or II century B. C., and the fourth to the I century B. C. The importance of this fictile material does not lie in the decorating elements themselves, which, with a few exceptions, are identical with or similar to terracottas found on other sites in Etruria and Latium; but in the fact that it enables

¹ Cf. L. A. Holland, *BSM*, 4, Nos. 4—5, ottobre-gennaio 1933—34, p. 5.

² *BSM*, Anno 1, No. 1, marzo 1930, p. 11; *ibid.*, Anno 1, No. 3, agosto 1930, p. 10, pl. II; *ibid.*, Anno 1, No. 6, febbraio 1931, p. 23.

us to state that the temple was built as early as about the middle of the VI century B. C., that it was repeatedly repaired during the following centuries, and that it was still maintained in the I century B. C., when its terracotta decoration was renewed for the last time. The evidence of these fragments is thus in accordance with what we know from literary sources about the survival of the cults at Ardea during the decline of the city itself. The poor quality of the terracottas of Group III may even be taken to illustrate the poverty of the city during the III—II centuries B. C., while the finer execution of the terracottas of the last group seems to betoken a certain recovery, due, probably, to the general renaissance of the cities of the Roman campagna under Sulla.

The entire terracotta material from this temple is now in the Museo di Villa Giulia in Rome.

GROUP I.

This group contains a number of fragments ascribable to the VI and V centuries B. C. They are made of a gritty, reddish or light yellowish-grey clay, containing particles of augite and quartz; the colours were applied before firing.

I: 1 (Pl. 135: 471) — Small fragment of a relief plaque, showing the hindlegs and long tails of three horses harnessed, by means of a pole, to a chariot now completely missing. The horses are moving towards the right, raising their right hindlegs in a long step. Beside them, on the off side, walks a man in a short chiton, of whom only the lower half is preserved. On the raised parts of the relief are traces of red. Dim. 16.5×10.5 cm.

The fragment evidently formed part of a frieze plaque representing a procession of chariots, of a type frequent in Etruria and Latium; the manner in which the horses are moving, however, has no parallel on other similar plaques.

Andrén, *l. c.*, p. 100, A 1, pl. I: 4.

I: 2 — Small fragment of an eaves-tile decorated with a geometric pattern similar to that of the well-known tile from the Capitolium of Rome (No. I: 1); the pattern is painted in red and maroon-black on a cream ground. Thickness 3 cm.

Andrén, *l. c.*, p. 101, A 3, pl. I: 3.

I: 3 — Fragments of eaves-tiles decorated with a pattern composed of a continuous black line forming maeanders arranged in two rows, with geometric »rosettes» in the spaces, formed by red open squares set four by four round a red-filled square in the centre. The pattern is painted over an incised net-work, on a cream ground, and is enclosed between an outer black and an inner red stripe. Near the front edge the tile is pierced obliquely by small channels designed for lead sealings fastening a hanging curtain. Similar tiles have come to light at the temple of Juno Sospita at Lanuvium (No. I: 9).

Estimated width of tile 55 cm., estimated width of painted border 37 cm.

Andrén, *l. c.*, p. 101, A 4, pl. I: 2.

I: 4 (Pl. 135: 472) — Fragments of a curtain, decorated with alternate hanging palmettes and flat discs, set between pairs of S-spirals linked in a zigzag row. The palmettes have five petals each, with cordoned edges coloured red; the relief ground is deep red, and on the discs are black circles and black central dots. In the top and side edges of the plaques are narrow grooves to receive liquid lead, which fastened the curtain to the eaves-tiles. Fragments of identical curtains have come to light at Satricum (II: 26) and Segni (I: 9).

Height 8 cm.

Andrén, *l. c.*, p. 101 f., A 5, pl. I: 5.

I: 5 (Pl. 135: 473) — Fragments of a curtain decorated with a row of five-petalled palmettes hanging from pairs of scrolls issuing from the base of reversed lotus-flowers, whose side-petals flare out, enclosing the palmettes. Above is a narrow roll; the lower edge is cut to follow the outline of the pattern. In the top and side edges are grooves, as on the previous curtain.

Height 13.5 cm.

Andrén, *l. c.*, p. 101, A 6, pl. I: 6.

I: 6 — Small fragment of a plain cymation decorated with a tongue-pattern in light red and brownish-black on a yellowish ground; below this is a horizontal band striped obliquely in the same colours. Cf. fragment No. I: 7 from Lanuvium.

Dim. of fragment 16 × 11 cm., thickness 2.5 cm.

Andrén, *l. c.*, p. 100, A 2, fig. 1.

I: 7 (Pl. 136: 478) — Fragments of revetment plaques composed of two elements. Above was a series of slightly convex strigils, curved outwards at the top. Below, separated from the strigilation by a roll, was a pattern consisting of two rows of palmettes, upright above, hanging below, united by S-spirals and surrounded by a concave, serpentine band. In the spandrels below the roll are sections of similar, curving bands, at the meeting-point of which are diamond-shaped leaves. Similar leaves are in the corners at the meeting-points of the S-spirals. The lower edge follows the curves of the serpentine band. There are fragments of a similar type of plaque, somewhat different in details.

Colouring: — Strigils, alternately red, white, and black; on roll, oblique stripes in the same colours; spirals, blue; diamond leaves, red with white edges; similar leaves are painted between the tops of the palmette petals.

Height of plaque 70 cm., width 60 cm.

The form of the strigils and of the palmettes, and the clear-cut design, justify a dating in the first half of the V century B. C. These plaques are thus the earliest example of a pattern which becomes very common in the IV and III centuries B. C. and later.

Andrén, *l. c.*, pp. 102 f., A 7--8, pl. I: 1.

GROUP II.

This group comprises terracottas of IV and III century date. The clay is gritty, light yellowish-grey; the colours were applied before firing.

II: 1 — Fragments of large figures executed in the round. Owing to their small number it cannot be ascertained whether the figures served as pedimental decoration or formed part of a separate group. There are fragments of a male figure above life-size (a left hand, a knee, and pieces of drapery) and the right foot of a female figure, with traces of drapery. Other fragments are of horses, about life-size, and others, again, are of a lion's mane, treated in a manner reminding one of the marble lion from the Mausoleum at Halicarnassus.¹

Andrén, l. c., pp. 108 f., A 28, A 29, A 33, pls. II: 3, 5, V: 3.

II: 2 — Fragments of small-sized figures, of uncertain employment: shoulders, neck, and breast of a nude female figure, with traces of drapery; and two fragments of horses' heads, with traces of red on bridles.

Andrén, l. c., p. 109, A 31, A 32, pl. II: 6, 8, 10.

II: 3 — Fragments of terminal tiles forming a sima composed of a series of convex, curved-out strigils above, a flat fascia in the middle, and a thick torus below, perforated lengthways by a channel. Flying struts, and groove for cresting.

Colouring: — Strigils, white with central stripes of light red; on torus, scale-pattern, the scales being light red and dark violet, each with white edges and a black central tongue.

Estimated height 50—60 cm.

Andrén, l. c., p. 105, A 14.

II: 4 — Fragments of an open-work cresting of common type, composed of whirligigs, figures-of-eight, and arches carrying a series of erect palmettes, in the tops of which are holes for *menisci*. The different execution of the fragments shows that the cresting was often repaired.

Colouring: — On palmette petals, red tongues; bands forming whirligigs, etc., edged with red or black.

Estimated height about 40 cm.

Andrén, l. c., p. 105 f., A 15, pl. V: 1.

II: 5 — Fragments of a terminal tile, L-bent, decorated on the vertical front part with a pattern in relief consisting of lily-cups arranged three by three in a continuous row. The vertical plaque increases in thickness downwards; of the horizontal part nothing is preserved. No traces of colouring.

Andrén, l. c., p. 108, A 20, pl. VI: 4.

II: 6 (Pl. 135: 474) — Fragments of a curtain decorated with erect palmettes and inverted lotuses, united by S-spirals. The sections of the curtain were fastened to each

¹ Smith, *Catalogue of Greek Sculpture in the British Museum*, II, Nos. 1075 ff.; Richter, *SSG*, p. 111, fig. 346.

other and to the eaves-tiles in the same manner as curtains Nos. I: 4 and I: 5. Fragments of a similar curtain have come to light at Segni (Nos. II: 8—II: 9).

Colouring: — On lotuses, traces of blue; on relief ground, traces of red.

Height 11 cm.

Andrén, *l. c.*, p. 106, A 16, pl. I: 7.

II: 7 (Pl. 135: 475) — Fragments of antefixes representing the »Persian Artemis» in the usual archaizing scheme: she stands facing the front, but with her legs and feet in profile to the right; she wears a long chiton with apotypygmata, forming symmetrical zigzag folds; she has two pairs of curving wings issuing from her shoulders and waist, and two smaller wings attached to the foot-gear; her hair falls over the shoulders in long twisted tresses. Round the neck is a pearl-string; of the head no fragment is preserved. At either side, resting on the wings issuing from the waist, is a lion, one forepaw of which is grasped by the goddess' hand, while the other rests on her breast.

Colouring: — Hair, pearl-string, border of chiton, wings, red; upper section of wings at waist, and wings of shoes, yellow.

Height about 60 cm.

Andrén, *l. c.*, pp. 106 f., A 17, A 18, pl. II: 1.

II: 8 (Pl. 135: 477) — Fragments of antefixes representing the »Persian Artemis» according to the other usual scheme: with two large, abased wings issuing from the shoulders, and holding in either hand the forepaw of a rampant panther, which rests on the plinth below. The goddess wears a long, foldy chiton; she has a polos on her head, a necklace of pearls, and bracelets with large bullae.

Colouring: — On hair and chiton, traces of red; on wings, traces of blue, on necklace, traces of yellow.

Height about 60 cm.

Andrén, *l. c.*, pp. 107 f., A 19, pl. II: 2.

II: 9 (Pl. 136: 480) — Fragments of revetment plaques decorated with a pattern in relief composed of two rows of five-petalled palmettes, upright above, hanging below, united by S-spirals and surrounded by a continuous serpentine band; above, separated from the main field by a roll, is a cyma decorated with a row of erect palmettes and lotus-flowers rising from scrolls issuing from the lotus bases. The main pattern is similar to that of plaques No. I: 7 but much more elaborate, which betokens a later date. Above the upper row of palmettes is a continuous arching band, with roses in the spaces. Above the lower spirals are small erect palmettes, and below the upper ones are diamonds. The petals of the large palmettes are slightly concave, with a raised tongue in the middle and between them are dart-shaped leaves. The lower edge of the plaque follows the curving band.

Colouring: — Palmettes of cyma, light red; lotuses, light red with white side petals; ground, reddish-black; on roll, oblique stripes of red and white; roses, red; large palmettes, light red with dark red tongues; bands, white; relief ground, dark red.

Estimated height 63 cm., width 36 cm.

These plaques are very similar to those of No. II: 16 from Lanuvium, on which, however, every second of the upper palmettes is replaced by a silen's or a maenad's head.

Andrén, l. c., p. 103, No. A 9, pl. II: 9.

II: 10 — Fragments of revetment plaques, decorated with two large addorsed palmettes and two S-spirals, placed diagonally; from the bases of the palmettes issue tendrils with stylized buds and berries. Above is a cyma with the usual leaf-and-dart pattern; below, a border of cordoned palmettes and drop-like buds hanging under a row of interlaced arches. The lower edge is cut to follow the outline of this border.

Colouring: — Spirals, white; large palmettes, light red; buds, red or yellow with red sepals; berries, red or yellow; petals of hanging palmettes, alternately blue and dark red, with white borders and light red cordons; hanging buds, yellow with red pedicles; arches, white with central stripes alternately red and blue; relief ground, dark red.

Estimated height 90—100 cm., estimated width 55—60 cm.

There are fragments of two other series of plaques, showing the same type of decoration, but with some differences in details.

Andrén, l. c., pp. 103 f., A 10—12, pl. V: 2.

II: 11 — Fragments of revetment plaques decorated with two rows of alternate palmettes and lotus-flowers, upright above, hanging below, with a row of horizontal S-spirals in the middle. Above was a cyma with small, circumscribed palmettes; the lower edge is scalloped. Traces of red on palmettes.

Estimated height 35 cm.

Andrén, l. c., pp. 104 f., A 13.

II: 12 — Fragments of a beam casing in the shape of a cyma decorated with a lotus-pattern. Estimated height 18—20 cm.

Andrén, l. c., p. 108, A 21.

II: 13 — Several small fragments of various revetment plaques, decorated with different patterns of palmettes and scrolls, not restorable.

Andrén, l. c., p. 108, A 22—A 27.

GROUP III.

In this group are brought together a number of fragments characterized by extremely coarse execution. The clay is brick-red and generally very coarse. The plaques are unusually thick and heavy (thickness 3—4 cm.); the ornamental designs are mostly a reproduction, in a debased form, of the patterns of the previous group. The polychromy has entirely vanished, except for some traces of a chalkish coating. The presence of this group, which may be ascribed to the III—II centuries B. C., betokens a careless repair or renewal of the terracotta decoration of the temple.

III: 1 — Fragments of terminal tiles, of the same type as those of No. II: 3.

Andrén, l. c., p. 110, B 5.

III: 2 — Fragment of a curtain decorated with hanging palmettes and lotuses, the latter arched over by volute fillets. In the top edge is a groove for the lead sealing which fastened the curtain to the tile.

Andrén, l. c., pp. 110 f., B 6, pl. III: 3.

III: 3 — Fragment of an antefix representing the »Persian Artemis», the same type as No. II: 8 above.

Andrén, l. c., p. 111, B 7.

III: 4 — Fragment of an antefix showing a winged female figure blowing on a double pipe.

Andrén, l. c., p. 111, B 8, pl. III: 6.

III: 5 — Fragments of antefixes in the shape of an erect female figure clad in a chiton with apotygmata. Height about 40 cm.

Andrén, l. c., p. 111, B 9.

III: 6 — Fragment of an antefix showing a draped female figure flying towards the left; identical with No. III: 1 from Signia. On chiton, traces of dark red; on one of the hands, traces of light red.

Andrén, l. c., p. 109, A 30, pl. II: 7.

III: 7 — Fragments of revetment plaques of the same type as those of No. I: 7 above. On some fragments a blurred, slightly raised line runs across the design, indicating that the mould was cracked. Estimated height about 70 cm., estimated width about 60 cm.

Andrén, l. c., p. 110, B 1, pl. III: 1—2.

III: 8 — Fragments of revetment plaques, of the same types as those of No. II: 10 above. Estimated height 90—100 cm., estimated width 55—60 cm.

Andrén, l. c., p. 110, B 2—3, pl. III: 4, 5, 7.

III: 9 — Fragments of revetment plaques similar to those of No. II: 11 above.

Andrén, l. c., p. 110, B 4.

GROUP IV.

This group includes a great number of fragments of terminal tiles, crestings, antefixes, revetment plaques, etc. Most of them are of the same types as those ascribed to the previous groups, but differ from these in execution and technique. The clay is similar.

to that of the so-called Campana plaques; it is compact and well levigated, and contains only a small number of reddish-brown particles of pozzolana. It is properly hardened and of brick-red or pale yellowish-red hue. The ornamental designs are very neat, and carefully executed. The polychromy has mostly vanished, apparently because the colours were applied after firing. On account of the said qualities, the group may be ascribed to the I century B. C., a date which is confirmed by the presence among the terracottas of this group of some stamps of a type ascribable to the last century of the Republic. The great number of fragments seems to betoken a complete renewal of the terracotta decoration of the temple, which may have taken place, perhaps, in the period of Sulla.

IV: 1 — Fragments of terminal tiles similar to those of No. II: 3, except that the back is straight and that the torus is not pierced by a channel. There are three variants of these tiles, distinguishable by the different width of the strigils. On the top of the tiles were incised numbers to indicate the place of the tile in the row; one fragment shows the number VI. The strigils were alternately red and white.

Andrén, l. c., p. 112, C 5—7.

IV: 2 — Fragments of an open-work crestring similar to that of No. II: 4 above.

Andrén, l. c., pp. 112 f., C 8, pl. IV: 5.

IV: 3 — Fragments of an open-work crestring consisting of a maeander including square panels with four-petalled rosettes; above this is a perforated guilloche surmounted by a row of palmettes rising from arches. On relief ground, traces of red.

Andrén, l. c., p. 113, C 9, pl. VI: 3.

IV: 4 — Fragment of a crestring showing palmettes rising from a guilloche. Between the palmettes is a conventional ornament and two circular holes; below was probably a maeander with panels, as on the previous No.

Andrén, l. c., p. 113, C 10, pl. III: 10.

IV: 5 (Pl. 135: 476) — Fragments of antefixes (one specimen restored) representing the »Persian Artemis», of the same type as No. II: 7 above. At the lower edge of the chiton is a border of faintly incised S-spirals. On face, traces of white; on hair and on mane of lions, traces of red. Height 54 cm.

There are fragments of another series of antefixes, similar to this, but a little larger and somewhat different in details; with yellow wings and red hair.

Andrén, l. c., p. 113, C 12, C 13, pl. IV: 1.

IV: 6 — Fragments of antefixes representing the »Persian Artemis». The goddess has two large, abased wings, and holds a grape-cluster in either hand; she is flanked by two rampant panthers, which seem to eat from the grapes. This variant of the ancient motive is unique. On panthers and on hair of goddess, traces of red. Height about 40 cm.

There are fragments of smaller antefixes of the same type.

Andrén, l. c., p. 114, C 14—15, pl. VI: 1.

IV: 7 (Pl. 136: 481) — Fragments of antefixes in the shape of a palmette rising between two spirals turned outwards. The palmette has nine petals, rising from a chalice from which also two notched leaves grow out, one on either side. Height 32 cm.

Andrén, l. c., p. 114, C 16, pl. III: 9.

IV: 8 (Pl. 136: 483) — Fragments of a convex fascia, decorated with a leaf-and-dart pattern. The pattern is painted cream, on a ground which is blue inside the leaves, red outside. At the back are traces of a ridge set at right angles to the fascia. Height 18 cm. Cf. a similar member from the temple at Lo Scasato, Civita Castellana, No. III: 8.

Andrén, l. c., p. 113, C 11, pl. III: 8.

IV: 9 — Fragments of revetment plaques decorated with two rows of palmettes, upright and hanging, linked by S-spirals and encircled by a serpentine band; above is a series of concave strigils. The plaques are of the same type as Nos. I: 7 and III: 7 above.

Colouring: — Bands, white; relief ground, red; strigils, white with red grooves between them.

Estimated height, about 70 cm.; estimated width, about 60 cm.

Andrén, l. c., pp. 111 f., C 1.

IV: 10 — Fragments of revetment plaques similar to those of No. II: 9 above.

Andrén, l. c., p. 112, C 2.

IV: 11 (Pl. 136: 479) — Fragments of revetment plaques similar to those of No. II: 11 above.

Andrén, l. c., p. 112, C 4, pl. IV: 2.

IV: 12 — Fragments of revetment plaques, of the same type as those of Nos. II: 10 and III: 8 above. Estimated height 90—100 cm., estimated width 55—60 cm.

Andrén, l. c., p. 122, C 3.

IV: 13 — Small fragments of different plaques, showing palmettes and scrolls; not restorable.

Andrén, l. c., p. 114, C 17—19.

IV: 14 — Small fragment of figured reliefs, of uncertain employment: part of a female figure in foldy chiton; fragment of the head of a horse, and fragments with horses' legs; fragments of a face with traces of hair, perhaps a Medusa.

Andrén, l. c., p. 114, C 21—24, C 26, pl. IV: 3, 4, 6.

IV: 15 — Fragments of figures in the round: part of a head comprising mouth and chin; crown with hair; drapery. Lower part of a statuette, showing left foot, and traces of drapery, on a plinth.

Andrén, l. c., p. 114, C 25, 27, 28.

IV: 16 — Fragments of casings for column bases.

Andrén, l. c., p. 114, C 20.

IV: 17 — Fragments of tiles with rectangular stamps. They read:

a) — — — P . I . D E — — — —

b) — — — S V N — — —

c) S V S I — — — —

d) A D M E R C — — —

The last stamp probably comes from the *figlinae »ad Mercurium Felicem»* (cf. CIL, XV: 1, pp. 99 f.; BC, 6, 1878, p. 42; NS, 1931, p. 291).

Andrén, l. c., p. 114, C 29, pl. VI: 2.

THE TEMPLE IN THE CONTRADA CASALINACCIO.

The remains of another temple have been discovered in the lower city of Ardea, on a site called *Casalinaccio*, lying about 200 m. north-west of the acropolis. The temple was excavated in 1926 by Professor Stefani, but the results of the excavation have not yet been published. From what is to be seen on the site it is apparent that the core of the temple substructure is formed by a natural ridge of tufa, which was hewn out and reveted with tufa blocks to form a podium. The ground plan of the temple is unknown, since no traces of its superstructure remain, and even the size of its area is uncertain, since the west, or front part of the podium has been left unexcavated. The width of the podium is 23 m.; its length may have been about 35 m.

During the course of the excavation a great number of fragments of the fictile decoration of the temple was brought to light. These fragments, which are now stored in the Museo di Villa Giulia, have not yet been examined and classified. In 1932 and 1933, however, excavations carried out by members of the Swedish School at Rome, under the direction of Professor A. Boëthius, brought to light the remains of a basilica built of *opus incertum* just north-west of the temple, probably to serve as a meeting-house for those who gathered on the site to perform the cult.¹ During the excavation of this building there were found some fragments of architectural terracottas, which no doubt belong to the near temple.

The classification of these fragments, made by the present author, has shown that this temple, too, existed from the VI/V century B. C., that its terracotta decoration was renewed at about the same times as that of the large temple on the acropolis, and that the elements of the new revetments were each time to a large extent similar to or identical with those of the other temple, both in style and execution; in several cases the terracottas of both temples must have been derived from the same moulds. We may thus classify these fragments in four groups, corresponding closely to those of the temple of the acropolis.

The fragments described below are stored in the Museo di Villa Giulia, except for the fragment No. I: 8, which is in private possession.

¹ Cf. Wikén, in *BSM*, V: 1—2, pp. 7 ff.

GROUP I.

I:1 — Fragments of terminal tiles, the vertical part of which consists of the usual three elements: above, a series of concave strigils curved outwards at the top; in the middle, a plain fascia, separated from the strigilation by a roll; below was no doubt a thick torus. At the top is a groove for a cresting.

Colouring: — Strigils, white with red central stripes; grooves between strigils, black; on roll, oblique bands of red, (black), and white; on plain fascia, maeander pattern with red squares enclosing black »stars», on a white ground.

Andrén, BSM, Anno V, No. 1—2, 1934, p. 24, I: 6, pl. I: 1.

I: 2 — Fragments of eaves-tiles similar to those found on the acropolis (No. I: 3).

Andrén, BSM, Anno III, No. 3, 1932, p. 8, I: 1, pl. V: II; *ibid.*, Anno V, No. 1—2, p. 22, I: 1, pl. I: 6.

I: 3 — Fragments of a curtain similar to that found on the acropolis (No. I: 4).

Andrén, BSM, Anno V, No. 1—2, p. 22, I: 2.

I: 4 — Fragments of revetment plaques similar to those found on the acropolis (No. I: 7). The convex strigils above were alternately white with a red central stripe, and black with a white central stripe.

Andrén, BSM, Anno V, No. 1—2, p. 22, I: 3, pl. I: 2.

I: 5 — Fragments of revetment plaques identical with those of No. II: 16 from Satricum.

Andrén, BSM, Anno V, No. 1—2, pp. 22 f., I: 4, 5, pl. I: 3.

I: 6 — Fragments of revetment plaques similar to those of No. II: 17 from Satricum.

Andrén, BSM, Anno III, No. 3, pp. 8, 15, I: 2, 3, pl. V: 5, 9.

I: 7 — Fragment of head, with coarse, slightly undulated strands of hair, alternately red and black; perhaps from an antefix similar to No. I: 1 from Lanuvium.

Andrén, BSM, Anno III, No. 3, p. 15, I: 4, pl. V: 12.

I: 8 — Small fragment of silen's head, with a snub nose; from an antefix.

Boëthius, Ardeatina, p. 361, fig. 4.

GROUP II.

II: 1 — Fragments of terminal tiles of usual type; to these probably belong some fragments of a perforated torus decorated with lozenges in white, dark red, and light red.

Andrén, BSM, Anno III, No. 3, p. 15, II: 7; *ibid.*, Anno V, No. 1—2, p. 24, II: 1.

II: 2 — Fragments of terminal tiles, decorated with a lily-pattern, similar to those of No. II: 5 from the acropolis.

Andrén, BSM, Anno V, No. 1—2, p. 26, II: 13.

II: 3 — Fragments of an open-work cresting similar to that found on the acropolis (No. II: 4).

Andrén, BSM, Anno V, No. 1—2, p. 26, II: 10.

II: 4 — Fragments of an open-work cresting similar to, but not quite identical with, type No. IV: 3 from the acropolis.

Andrén, BSM, Anno V, No. 1—2, p. 26, II: 11, 12, pl. III: 1.

II: 5 — Fragments of a large palmette in high relief, perhaps from an acroterion.

Andrén, BSM, Anno V, No. 1—2, p. 26, II: 15, pl. II: 2.

II: 6 — Fragments of antefixes representing the »Persian Artemis», probably from the same mould as specimens No. II: 7 found on the acropolis.

Andrén, BSM, Anno III, No. 3, p. 15, II: 13, pl. V: 6; *ibid.*, Anno V, No. 1—2, p. 26, II: 16.

II: 7 — Fragments of antefixes with the »Persian Artemis» represented according to the scheme shown by antefixes No. II: 8 from the acropolis.

Andrén, BSM, Anno III, No. 3, p. 15, II: 12.

II: 8 — Lower part of antefix showing remains of drapery and foot of female figure above flat base.

Andrén, BSM, Anno V, No. 1—2, p. 26, II: 17, pl. II: 6.

II: 9 — Fragments of revetment plaques similar to those of No. I: 7 from the acropolis, except that the strigils above are very short and slightly concave, with a low ridge in the middle, and separated from each other by shallow grooves.

Andrén, BSM, Anno III, No. 3, p. 15, II: 5; *ibid.*, Anno V, No. 1—2, p. 24, II: 2, pl. I: 4.

II: 10 — Fragments of revetment plaques identical with those of No. II: 9 from the acropolis. Two fragments of human heads suggest that every second of the upper palmettes was substituted by such a head, as on similar plaques from Lanuvium (No. II: 16).

Andrén, BSM, Anno V, No. 1—2, p. 24, II: 3, 4, pls. I: 5, II: 1.

II: 11 — Fragments of revetment plaques similar to those of No. II: 10 from the acropolis, save that the cyma above has a reversed leaf-and-dart pattern.

Andrén, BSM, Anno III, No. 3, p. 15, II: 6, 8; *ibid.*, Anno V, No. 1—2, p. 24, 26, II: 5, pl. II: 3.

II: 12 — Fragments of plaques similar to No. II: 11 from the acropolis.

Andrén, BSM, Anno V, No. 1—2, p. 26, II: 6.

II: 13 — Fragments of revetment plaques with palmettes and lotuses, perhaps of a type similar to the plaque No. II: 21 from Lanuvium.

Andrén, BSM, Anno V, No. 1—2, p. 26, II: 7.

II: 14 — Fragments of revetment plaques showing, in the main field, two winged griffins flanking a fancy flower-and-palmette motive growing up from between two horizontal S-spirals. Above is a row of square strigils separated from the main field by a roll; below is a cut-out leaf-and-dart border.

Height of plaques 25 cm., length 35 cm.

Andrén, BSM, Anno V, No. 1—2, p. 26, II: 19, pl. IV: 3, 4.

II: 15 — Various small fragments, of different members, hardly restorable.

A number of fragments of sculptures in the round or in relief, different in clay and execution, may belong to about the same time as the present group. Some fragments present a reddish clay with particles of augite; among these are part of a foot and another of a hand somewhat less than life-size, with traces of brilliant red colour; a piece of drapery with imitations of jewellery; and other fragments of drapery. Other fragments are of a yellowish-grey or reddish-grey clay, with particles of augite; the figures were about life-size or somewhat less. Among these fragments are parts of human legs; a part of a neck and breast with necklace; nose and moustache of a male head; left cheek of another head; and part of a round shield, with red rim and traces of a figured representation in paint.

Other fragments, again, are of a coarse, light yellowish-grey clay; from figures about life-size. Among the fragments are: pieces of drapery and of the tabs of a cuirass; part of foot with lacings; part of head of horse, with right eye.

The fragments are too small and disconnected to allow a judgement as to the use of the figures.

Andrén, BSM, Anno V, No. 1—2, p. 31, pl. V: 1—3.

GROUP III.

III: 1 — Fragments of an open-work cresting consisting of a maeander surmounted by palmettes rising from a perforated single guilloche.

Andrén, BSM, Anno V, No. 1—2, p. 28, III: 3, pl. III: 3.

III: 2 — Fragment of an open-work cresting similar to, but not identical with, the previous type.

Andrén, BSM, Anno V, No. 1—2, p. 28, III: 4, pl. III: 2.

III: 3 — Fragments of the upper cyma of a plaque identical with No. III: 8 from the acropolis.

Andrén, BSM, Anno V, No. 1—2, p. 26, III: 1—2, pl. III: 5.

GROUP IV.

IV: 1 — Fragments of the upper strigilation of terminal tiles, of the usual type, but differing in details.

Andrén, BSM, Anno V, No. 1—2, p. 28, IV: 1.

IV: 2 — Fragments of an open-work cresting similar to No. II: 3 above and to No. II: 4 from the acropolis.

Andrén, BSM, Anno V, No. 1—2, p. 28, IV: 2.

IV: 3 — Fragments of an open-work cresting reminding one of type No. III: 10 from Lanuvium.

Andrén, BSM, Anno V, No. 1—2, p. 28, IV: 10, pl. III: 6.

IV: 4 — Fragments of palmette antefixes similar to, or identical with, No. IV: 7 from the acropolis.

Andrén, BSM, Anno III, No. 3, p. 16, III: 23, 24, pl. V: 1—3; *ibid.*, Anno V, No. 1—2, p. 28, IV: 9, pl. II: 7 (reversed).

IV: 5 — Fragments of revetment plaques similar to those of No. II: 9 above and to No. I: 7 from the acropolis.

Andrén, BSM, Anno III, No. 3, p. 16, III: 17; *ibid.*, Anno V, No. 1—2, p. 28, IV: 3.

IV: 6 — Fragments of revetment plaques similar to those of No. II: 11 above and to No. II: 10 from the acropolis; two different sizes.

Andrén, BSM, Anno V, No. 1—2, p. 28, IV: 4, 5, pl. II: 4, 5.

IV: 7 — Fragments of revetment plaques similar to No. II: 12 above and to No. II: 11 from the acropolis.

Andrén, BSM, Anno V, No. 1—2, p. 28, IV: 6.

IV: 8 — Fragments of revetment plaques of the so-called Campana type, showing a human head surrounded by a flower-and-foliage pattern; above is a debased leaf-and-dart fascia; below, an egg-moulding. Cf. V. Rohden-Winnefeld, ART, pl. IV: 1.

Andrén, BSM, Anno V, No. 1—2, p. 28, IV: 11, pl. IV: 1—2.

IV: 9 — Small fragments of various members, hardly restorable.

In a trench made for the purpose of stratificatory investigation just west of the basilica there were found two fragments of eaves-tiles decorated with rows of concentric circles of red on a yellowish ground, between black bands; this decoration is reminiscent of certain eaves-tiles from Satricum (No. II: 25 c, Pl. F: 3) and from Capua (Koch, *DC.*, p. 16, fig. 19), which allows us to date the fragments to the VI/V century B. C. In the same excavation there was also found a fragment of a revetment plaque showing a decoration similar to that of the plaques No. II: 10 from the acropolis, but executed in a very feeble style, which points to a comparatively late date (III—II century B. C.).

Holmberg, *BSM*, Anno III, No. 3, agosto-settembre 1932, p. 2, pl. III: 1—3.

In the *Cataloghi del Museo Campana*, Classe IV, ser. 6, p. 25, there are listed some terracotta objects which are said to come from Ardea. Some of these terracottas may be identified with specimens now in the Louvre, viz. an archaic antefix showing a small female head surrounded by a double row of strigils, and two revetment plaques decorated with palmettes and scrolls. The statement as to the provenance of these terracottas, however, is certainly wrong. The antefix is identical with specimens found at Capua,¹ and the plaques have exact counterparts from Caere, now in the University Museum at Philadelphia and in the Metropolitan Museum at New York, while on the other hand no fragment reminiscent of these types of terracotta decoration has come to light, as far as I know, during the excavations carried out in later times at Ardea. The antefix may therefore be attributed to Campania, and the two plaques are here listed among the terracottas from Caere (IV: 10, IV: 11).

In the *Musée d'Art et d'Histoire* at Geneva there are two antefixes of late date, representing the so-called Persian Artemis; they formerly belonged to the Fol collection, and are said to come from Ardea:

1 (Pl. 136: 482) — The figure stands facing the front, clad in a long chiton with apoptygma and half-sleeves with triangular fringes. She has two large abased wings issuing from her shoulders, and is flanked by two rampant lions, which lick her hands, and whose back legs are off the ground, as if they were climbing up her thighs. Her hair is loose, covered by a veil, and falls to her shoulders. On her head is a crenellated crown. At the back is a fragment of a low cover-tile without strut. The clay is well levigated and light reddish-brown.

Colouring: — On hair and chiton, traces of red; on wings, traces of blue; on lions, traces of yellow.

Height 44 cm. Museum No. MF. 777.

¹ Cf. Koch, *DC.*, p. 39, pl. VII: 3.

SATRICUM.

ARCHITECTURAL TERRACOTTAS FROM THE TEMPLE OF MATER MATUTA.

Graillot, MAH, 16, 1896, pp. 131—164; Barnabei-Cozza, NS, 1896, pp. 23—48; *ibid.*, p. 69; Barnabei, *ibid.*, pp. 99—102, 167; Barnabei-Mengarelli, *ibid.*, pp. 190—200; Petersen, RM, 11, 1896, pp. 157—184; Frothingham, AJA, 11, 1896, pp. 201 f.; *ibid.*, pp. 264 f.; Lechat, REG, 9, 1896, pp. 439 f.; Reinach, GBA, 38, 1896 (2), pp. 332 f.; RC 1896, I, p. 220; Athenaeum 1896, I, p. 320; Degering, ET, pp. 148 f., note 5, pp. 170—173; Borrmann, KB, p. 140, note 2; Savignoni, MAL, 8, 1898, c. 537; Pellegrini, StM, I, 1899, pp. 94 f.; Soteriades, EA, 1900, cc. 203, 207; Savignoni-Mengarelli, NS, 1901, p. 541; Delbrück, TFH, pp. 32, 37 f.; *id.*, CS, pp. 24 f., 28 f.; Mengarelli, ACIS, 5, Sezione IV, pp. 267—272; Borrmann, GB, p. 184; Walters, HAP, II, p. 315; Durm, BER, pp. 109 f.; Pinza, MAL, 15, 1905, cc. 492 ff.; Deonna, STC, pp. 106—110; Fenger, TEL, p. 15; Tomassetti, CR, II, pp. 387 f.; Rizzo, BC, 39, 1911, pp. 30 ff.; Helbig, Führer, II, pp. 349—354; Reinach, BMM, 1913, pp. 33, 35 ff.; Strong, JRS, 4, 1914, pp. 166—172; Della Seta, VG, pp. 251—279.

The Latino-Volscean city of Satricum¹ was located in 1896 through the discovery of its principal sanctuary, the famous temple of *Mater Matuta*.² The discovery was made by the French archaeologist H. Graillot, on a hill near the right bank of the river *Astura*, about 1.5 km. west-north-west of the hamlet of *Conca*, which Nibby in 1825 identified as the site of Satricum.³ The excavation of the temple was begun by Graillot, but on account of its importance the Italian authorities assumed its completion and also explored the surrounding terrain. Round the temple were found the remains of ancient dwellings (hut-foundations) ranging in date from the early Iron age to the VII/VI century B. C., and to the west of the hill was discovered a large necropolis with tombs from about the same period.⁴

The temple ruins consisted of several sections of foundation-walls of different size and orientation, which indicates that the temple was rebuilt and altered. In general, there can be distinguished the remains of one earlier temple facing west-south-west, and above this the walls of a later and larger one, facing south-west. In details, however, the interpretation of the various remains is far from easy, especially as the comprehensive publication of the finds promised by the Italian excavators has never appeared. The only infor-

¹ Cf. Nissen, *ILK*, II, pp. 631 f.; Philipp, s. v. *Satricum* in Pauly-Wissowa, *RE*.

² For this goddess see Wissowa, *RKR*, pp. 110 f., 257; *id.*, in Roscher *Lex.*, II, cc. 2462 ff.; Curtius, in *RM*, 38/39, 1923/24, pp. 479 ff.; Link, s. v. *Matuta*,

in Pauly-Wissowa, *RE*, XIV, cc. 2326 ff.; Halberstadt, in *FS*, 8, 1934.

³ Nibby, *Analisi*, III, pp. 748—752; the identity was doubted by de la Blanchère, *MAH*, 5, 1885, pp. 81 ff.

⁴ See Della Seta, *VG*, pp. 233 ff., with bibliography.

mation available on these exceptionally important discoveries is thus a number of preliminary reports and two sketchy plans, to be supplemented by the valuable observations made on the site by Petersen. Petersen's interpretation of the remains, however, diverges considerably from the conception set forth by the Italian excavators. While the latter recognized no less than nine phases of construction, addition, and alteration, Petersen, and after him Degering, referred the remains only to two different periods corresponding to the two temples mentioned, which they thus considered mainly as »all-at-once» constructions. It is now, more than forty years after the excavation, and without the necessary plans and elevations, hardly possible to decide in the matter of details on which opinions based on autopsy were divided at the time of the discovery. In the following

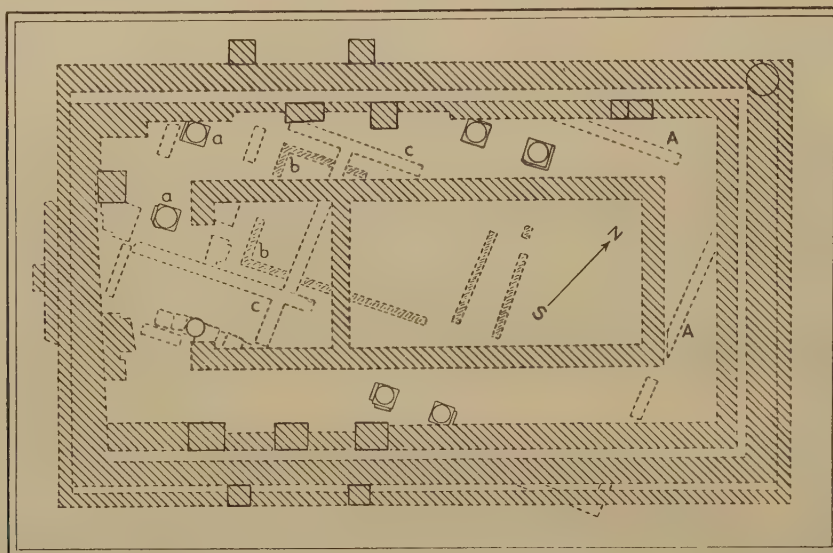


Fig. 39. Plan of Temples of Mater Matuta, Satricum.
(After *Notizie degli Scavi*, 1896).

summary description of the remains, therefore, most questions regarding such details are left undecided.

The temples were built of blocks made of two different kinds of tufa: a softer, reddish stone quarried on the site, and a harder, light greyish one brought from another place. According to Petersen, both kinds of material were employed already in the earlier temple, and blocks from this building were apparently re-used in the later construction.

From what remained of the earlier construction the following features can be made out (Fig. 39). There were a cella and a pronaos (c), which, according to the plan published in the NS, 1896, p. 192, had a width of about 8 m. Two column bases of light greyish tufa (a), found *in situ*, indicate that the pronaos had two columns *in antis*, with an inter-axial distance of 4 m. On the south side of the cella were three similar bases, and on the opposite side were two others, all *in situ* or but slightly dislocated, with inter-columniations of about 3 m. Further to the north-east were discovered some walls (A),

which seem to have been the remains of an enclosure. Inside and below the temple, and crossed by the wall that separated the pronaos from the cella, was a rectangular pit, almost as wide as the cella itself, or 5.5×9.5 m., with walls of dark, compact tufa (*b*). This pit contained a great quantity of votive offerings: sherds of impasto, bucchero, Italo-geometric, Protocorinthian, and Corinthian vases (but no black-figured ones), fibulae of various types, and other bronze implements.¹

The Italian excavators considered this pit, together with the walls A, to have been constructed before the cella was built, as an open-air sanctuary, while Petersen suggested that it was constructed at the same time as the cella to receive the ex-votoes of a cult exercised on the spot in earlier times. In any case, the material found in it, which is datable to the VII century and to the first half of the VI century B. C., provides a valuable terminus for the dating of the first cella.

The column bases are naturally interpreted as the remains of a peristyle,² but it remains an open question whether this peristyle was carried round the temple, or was confined to its front and long sides, as no traces of the rear part of the building were preserved. Likewise, it must remain undecided whether the colonnade was contemporary with the cella, as Petersen was inclined to think, or whether it was a later addition, as was asserted by the Italian excavators, who also considered the wall between the cella and the pronaos and the prolonged side walls of the latter as additions, and that from a still later period.

The later temple built above the first was so large and elevated that the ruins of the latter were almost completely covered by, and embedded in its substructions. It consisted of a rectangular cella with a pronaos, surrounded on all sides by a peristyle. The cella was a little wider than that of the earlier temple, or about 8.5 m.; its length, including the pronaos, was about 20.5 m. The foundations of the peristyle remained, in which the position of the columns could be traced through the presence of some large square blocks, upon which they had apparently rested. There were four columns on the short sides and eight on the long. The lateral intercolumniations were about 4 m. According to Petersen, the two middle front columns were not placed on the axes of the lateral cella walls, but so much nearer each other that the outer sides of the base blocks were in line with the insides of the cella walls. Immediately outside the foundation for this peristyle was another similar *recinto*, which the excavators, probably on account of the presence of a round stone block at its north corner, interpreted as the foundation for a second peristyle. According to them, the inner peristyle was a later addition to the original cella, which, in a still later period, was thought to have been further enlarged through the adding of the pronaos and the outer peristyle. This opinion was, however, not shared by Petersen, who advanced weighty reasons for the contemporaneousness of the different parts of the building, and very plausibly interpreted the outer *recinto* as the foundations for steps leading up to the stylobate. Whatever be the truth, the idea of a *dipteros* proposed by

¹ Della Seta, *VG*, pp. 279 ff.

² Degering's suggestion (*l.c.*) that the lateral colonnades should have been connected not with the cella but with the walls A, forming an enclosure of porticoes round the cella, can hardly be taken into

account, as there would then have been too little space between the temple and the enclosure; most likely the walls A, which deviate a little from the orientation of the cella, are the remains of an earlier precinct not existing after the first temple was built.

the Italian excavators must be dismissed, as in this case there would have been too little space between the two colonnades.

In front of the later temple was discovered, in addition to a system of walls and channels of a later period, a circular pit containing ex-votoes of IV—II century date, mostly consisting of Etrusco-Campanian vases and terracotta figurines, among which are frequent the image of an enthroned goddess, apparently *Mater Matuta* herself, often with a child on her lap.¹ It is remarkable that, in spite of careful research, the *stips votiva* of the period lying between that of the earliest *stips* (VII and first half of VI century B. C.) and that of the later one (IV—II centuries B. C.) was not to be found; presumably this *stips* was discovered and destroyed in earlier times.

The identification of the temple as that of *Mater Matuta*, proposed by Barnabei, was confirmed through the discovery, also in front of the later temple, of a fragmentary tufa cippus with a votive inscription containing the name of the goddess and that of the dedicator, a certain Cornelius acting as *duumvir*.² This inscription, which is datable to the II—I centuries B. C., also confirms the literary tradition according to which the temple was spared at the destruction of the city in 377 B. C.³ and in 346 B. C.⁴ and existed as a venerated sanctuary long after these catastrophes.⁵

During the course of the excavation a very large number of terracotta fragments were brought to light. Some of these belong to life-size statues, which probably served as cult images, or were votive offerings. These figures, save for a few fragments of IV—III century date, are all archaic, datable to the VI/V century B. C.; conspicuous among them is a fine head of a bearded male figure which perhaps represented Jupiter.⁶

The greater part of the terracottas, however, belonged to the protective decoration of the two temples. These terracottas, which are now carefully restored and exhibited in the Museo di Villa Giulia, may be readily classified in two groups, one of which is to be attributed to the earlier temple, while the other, the more numerous one, is to be ascribed to the larger and later temple. As the two groups can be dated with sufficient accuracy on the ground of stylistic criteria, the terracottas are very valuable also for the dating, in the gross, of the two temple constructions.

To the first group, ascribed to the earlier temple, are to be reckoned, above all, a number of fragmentary revetment plaques decorated with riders in relief, which formed a continuous frieze (I: 1). These plaques are made of a very coarse clay, well hardened in the kiln and of a brick-red hue in the fractures. The style of the reliefs assigns them to about the third quarter of the VI century B. C., a date which tallies with the one resulting from the fact that the first cella was built above the pit containing the early *stips votiva*, the latest elements of which were datable in the first half of the same cen-

¹ Della Seta, *VG*, pp. 292 ff.

² Della Seta, *VG*, p. 274, No. 10186; *CIL*, I: 2², 1552.

³ Livy, VI, 33, 4.

⁴ Livy, VII, 27, 8.

⁵ According to Livy, XXVIII, 11, 2 the temple was struck by a thunderbolt in 206 B. C. The city is generally considered to have been deserted after the destruction in 346 B. C. It is remarkable, how-

ever, that Livy mentions the *Satricani* in connection with a second prodigy that took place in 206 B. C. in a temple of Jupiter, which stood at the forum of the city. Cf. also Dion. Hal. V, 61, where the city is mentioned as participating in the festival of the Alban league.

⁶ Della Seta, *VG*, p. 275, No. 9982; Ducati, *SAE*, fig. 268; Giglioli, *AE*, pls. CXCIX—CC.

ture. To the same group may be ascribed, on the basis of stylistic and technical criteria, a few fragments of smaller, figured relief plaques (I: 2—I: 4), an early type of revetment plaque with ornamental decoration (I: 5), a few fragments of painted eaves-tiles (I: 6), a row of antefixes of an early type (I: 7), and some fragments of painted plaques (I: 9) with a type of decoration ascribable to about the middle and third quarter of the VI century B. C. In this group is also included a solitary antefix (I: 8), the style and execution of which, however, reveal it as a substitute made in imitation of an early type.

The second group comprises a very great number of revetment plaques, antefixes, acroteria, and tiles of various types, all made of a coarse, light greyish or yellowish-greyish clay and datable, as a whole, to the late VI and the early V century B. C. These terracottas are apparently to be ascribed to the later temple. The great number of types, however, and certain stylistic differences between them, clearly indicate that all these terracottas, though in the gross ascribable to the same period, cannot have decorated the temple contemporaneously, but must be regarded as the remains of two or more sets of fictile decorations.

It is remarkable that, apart from the fragments of IV—III century statues mentioned above, there are no terracottas later than the first half of the V century B. C. This can only mean that after that time the temple did not undergo any considerable repairs or alterations, but retained its archaic revetment for centuries afterwards.

GROUP I.

I: 1 (Pls. 137: 484, 485, 138: 486, 487; Fig. 40) — Revetment plaques restored from several fragments. Each plaque consists of two elements. Above is an amply projecting cornice composed of an inner plain cyma between two narrow rolls, and of an outer convex part curved upwards at the edge. Below this cornice is a frieze of horses and riders in high relief, with a shelf-like projection at the lower edge. The figures are made in moulds and present four varieties:

a — A pair of riders galloping towards the left. The near rider turns backwards, and draws his bow to shoot an arrow against the pursuing pair, while his companion, whose face is in three-quarter profile, grasps the rein of his comrade's horse with his left hand. The horses have slender bodies and hogged manes; the near one rears up his head and turns his muzzle outwards.

b — A similar pair galloping towards the left. Here both riders are looking forwards, and the outer one is drawing his bow to shoot at the previous pair.

c — A similar pair galloping towards the left. Most of the riders missing; one of them held a whip. In front of the horses is a tail belonging to a similar pair of horses. This, as well as the length of the upper cornice, shows that there were two pairs of riders on each plaque.

d — Hind-quarters of horses standing or walking quietly to the right.

The reliefs are very coarsely modelled and the details are faintly indicated, or rendered in colour only. It is thus impossible to ascertain the sex of the figures, save where the colour of the flesh is preserved. The rider shooting backwards reminds one strongly of the Oriental riders on a well-known »Pontian» amphora in the Vatican¹; like these the riders of our reliefs wear a short chiton, the lower back part of which covers the back of the horse. In spite of the coarse execution the attitudes of men and horses are quite realistic and vividly express rapid motion, which forbids us to date the friezes among the earliest ones of the same kind, as Pellegrini did. Their date, like that of the other members of this group, is probably the third quarter of the VI century B. C.



Fig. 40. Section of frieze plaque from Satricum (No. I: 1).

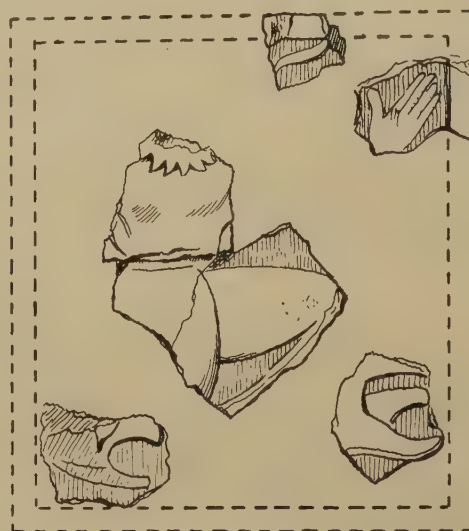


Fig. 41. Fragments of relief plaque from Satricum (No. I: 2).

The original polychromy is preserved only on a few fragments. The flesh of the rider who is shooting backwards is red, while his companion is coloured in cream, with red hair. The near horse on the same fragment is cream with black stripes on the mane, round the cheek, on the breast, and on the hindquarters; the rein is red. The inner horse is red. The background is black. The cyma has a pattern of tongues painted in black, cream, and red alternately. On the upper convex part is a scale pattern in the same colours, the scales being arranged in oblique rows of black, cream, and red, and outlined in black.

The cyma is pierced by nail-holes, indicating that the plaques were attached to wood-work.

Height 39.5 cm., length 68.5 cm., projection of cornice 18 cm.

¹ Ducati, *Pontische Vasen*, pp. 7, 13, pl. 9 a.

Graillot, l. c., pp. 143 f., fig. 5, p. 164; Barnabei-Cozza, l. c., pp. 35 f., fig. 7; Petersen, l. c., p. 182; Pellegrini, l. c., pp. 94 f., fig. 3 a; Mengarelli, l. c., p. 269; Helbig, Führer, II, p. 349, No. 1786 a; Strong, l. c., p. 167, fig. 16; Della Seta, VG, pp. 254 f., Nos. 10033—34; Van Buren, FTR, pp. 61 f. (Friezes, Type III: iii—iv), pl. XXVI: 2—3.

I: 2 (Fig. 41) — Fragments of a plaque representing a gorgon hurring towards the right in the ancient running scheme, raising her left hand with palm turned outwards. She wears a short chiton with apoptygma and has winged boots with upturned points. Her head is missing, but there are traces of the many-pointed edge of a beard, and of snakes which surrounded it. The plaque was probably almost square, and framed by a raised flat edge.

Colouring: — On thighs, traces of cream; on apoptygma, traces of red.

Estimated height of plaque, about 34 cm.

Helbig, Führer, II, pp. 349 f., No. 1786 b; Della Seta, VG, p. 255, No. 10037; Van Buren, FTR, p. 52 (Akroteria, Single slabs, IV).

I: 3 — Fragments of quadrangular plaques, with remains of bovine legs in relief. The plaques were framed by a slightly raised flat border, wider below than on the sides.

Della Seta, VG, p. 255, No. 10506; Van Buren, FTR, p. 52 (Akroteria, Single slabs, V).

I: 4 — Fragments of similar plaques, with a painted decoration only. On one of the fragments are traces of a bush. On the lower border are traces of a maeander in red and white.

Della Seta, VG, p. 255, No. 10504.

I: 5 (Pl. 139: 488) — Revetment plaques restored from several fragments. Each plaque is composed of three elements. Above is a series of short convex strigils curved outwards and with straight-cut ends. In the middle, separated from the strigilation by a roll, is a broad plain fascia, and below, separated from the fascia by another roll, is a relief pattern. This pattern consists of upright lotus-flowers arched over by flat ribbons ending in volutes linked two by two; from each pair of volutes hangs a seven-petalled palmette, which reaches below the lower straight edge of the plaque.

Traces of colouring: — On ends of strigils, concentric semicircles in brown; on central fascia, double guilloche in red, black, and cream; palmettes and lotuses, cream with dark edges.

On the upper surface are incised marks:  and . The guilloche was made with a pair of compasses.

Height 41 cm., length 53 cm.

Helbig, Führer, II, p. 350, No. 1786 d; Della Seta, VG, p. 256, Nos. 10117, 10143.

I: 6 — Fragments of caves-tiles decorated, on a white ground, with a pattern of palmettes and false S-spirals consisting of circles linked by tangent stripes. The spirals are painted red, with a black centre. The palmette petals are alternately red and black,

with black and red edges. The front edge of the tile is bent down at right angles and decorated with red and black squares.

Della Seta, VG, pp. 273 f., No. 10151.

I:7 (Pl. 140: 490, 491) — Antefixes in the shape of a female head crowned by a diadem. The face has the form of a long oval, with a straight nose almost in a line with the high, sloping forehead, a prominent, pointed chin, and a small mouth, strongly curved in a smile, with deeply depressed corners. The brows and eyes are indicated by slight swellings and chiefly expressed by colour; they are set obliquely, the left eye a little lower than the right. The ears, which stand out from the head almost at right angles, have the form of plump, concave ovals, each with a slightly raised knob at the lobe, indicating a disc-shaped ear-ring. The diadem is a continuation upwards of the smooth, rounded forehead, without plastic contour. No hair is visible, except two thick, straight tresses which hang down from behind the ears. There is no base, and the lower part of the antefix hung free below the tile, while the diadem projects above it.

Most details are supplied in colour. The flesh is cream. The eyebrows are indicated by thick, curved lines of black, and black are the outlines of the eyelids, the irises, and the hair. The ear-shells are outlined in black. The ear-rings are red with crosses and dots in black. Round the neck is a necklace with three bullae, painted in red or yellow, with outlines and ornaments in black. On the diadem are Z-shaped ornaments, below which is a border of chevrons, between to narrow stripes of squares, in red and black.

Height 25 cm.

Graillot, l. c., pp. 140 ff., fig. 4, pl. I a; Barnabei-Cozza, l. c., pp. 29, 34 f., figs. 5—6; Petersen, l. c., p. 176 (B 3), p. 182; Lechat, l. c., p. 439; Pinza, l. c., c. 501, fig. 154; Fenger, TEL, p. 15, fig. 52; Helbig, Führer, II, p. 350, No. 1786 e; Strong, l. c., p. 167, pl. XXV: 2; Della Seta, VG, pp. 258 f., No. 10194; Van Buren, FTR, pp. 15 f. (Antefixae, Div. IV, type V), pl. IX; Giglioli, AE, pl. CLXXII: 1, 3, p. 32.

I:8 (Pl. 139: 489) — Antefix in the shape of a female head, with very coarse archaic features. The hair is in scallops above the forehead and falls to the shoulders in wave-tresses. The ears are almost hidden by disc-shaped ear-rings, pierced in the centre. The head is crowned by a diadem surmounted by a row of discs, each with a hole in the centre. There are also traces of a double necklace. The head is set in a shell composed of a torus ending in volutes below, two on either side, a strigilation, and a perforated part now almost completely missing. The lower left corner of the antefix is also broken away. There are traces of a yellow slip and of brown colour on the strigils.

Height 20 cm.

Della Seta, VG, p. 255, No. 10228.

I:9 — Fragments of flat painted plaques decorated with interlaced maeanders, red and black on a white ground, with black squares in the spaces, in which are white birds with raised wings.

GROUP II.

Figured plaques.

II: 1 (Pl. 141: 492) — Two fragments of a figured plaque that covered the end of the *columen*. As demonstrated by Rizzo, the fragments allow a certain reconstruction of the original shape and size of the plaque, showing that it was square at the bottom and triangular at the top. The larger fragment, with a representation of a warrior in combat towards the left, comprises most of its right half, including the top corner. The angle of this corner is 146° , which indicates that the lateral angles of the pediment were 17° each. The distance from the right upper corner to a perpendicular line drawn from the top corner is 23 cm., which shows that the total width of the plaque was 46 cm. From the smaller fragment, which comprises a piece of the lower edge of the plaque, with a portion of the warrior's right foot, the height may be estimated at about 36 cm. The plaque was framed below, and on its two vertical sides, by a torus, which decreases in relief upwards until it merges into the plane of the slab at the beginning of the upper, sloping edges, which are bevelled and unbordered. In the larger fragment are traces of three nail-holes.

The subject represented on the plaque was apparently a *monomachia* executed in high relief; of the warrior to the left, however, no traces remain. The other warrior advances impetuously towards the left, raising his right arm to strike at his adversary and carrying a round shield on his left. The broad blade of his sword is attached to the shield, which shows that his right hand, now missing, was raised to the level of his forehead.¹ His panoply consists of a helmet with nasal and cheek-pieces, but now shorn of its crest, a cuirass with movable shoulder-pieces and a single row of tabs at the waist, thigh-pieces (painted only, not moulded), and greaves. Under the cuirass he has a short-sleeved chiton, and above it, hanging from his shoulders, a chlamys. A peculiar piece of armour is a triangular *bas-ventre* protection visible below the chiton.²

Missing: right forearm with hand and upper part of sword; crest of helmet; piece of shield above; right leg from above knee; left foot and ankle.

Colouring: — Flesh, red; helmet, yellowish red; chlamys, white with red border; chiton, dark red with white edges; cuirass, yellowish white with red and black borders, a red and black maeander round waist, and red strings fastening shoulder-pieces in front; *bas-ventre* protection, white edged in black; thigh-pieces, white with black contours running into spirals on inside of thigh; greaves, yellowish red with brown upper edge and traces of spiral in white; shield, white with an emblem painted in red, in shape of a centaur galloping to right with raised arms; rim of shield, white with red squares; on torus, chevrons in red, white, and black; background, black.

¹ The size of the blade and its direction hardly allow one to consider it as the head of a spear held by the adversary, as Mrs. Van Buren did.

² A similar *bas-ventre* protection, but of square form, is seen on a bronze statuette of a warrior

published by Micali and now in the Museum van Oudheeden at Leyden: Micali, *Monumenti*, pl. XXXVIII: 1; Hausenstein, *BE*, fig. 21. Cf. De Ridder, in Daremberg-Saglio, *Dictionnaire*, III: 2, p. 1305.

Petersen, l. c., pp. 179 f.; Rizzo, BC, 1910, p. 294, *ibid.* 1911, pp. 30 f., fig. 11, pp. 48 ff., fig. 13, p. 54; Helbig, Führer, II, p. 352, No. 1786 n; Strong, l. c., pp. 170 f., fig. 19; Della Seta, VG, pp. 269 f., No. 10054; Van Buren, FTR, pp. 48 f. (Columen, i), pl. XX: 1; Ducati-Giglioli, AE, p. 123, fig. 15 a; Giglioli, AE, pl. CLXVII: 2, p. 32.

II: 2 — Numerous fragments of figures, about one-third life-size. The figures are modelled in high relief and are applied to plaques about 3 cm. thick, which are pierced by nail-holes for attachment; the heads, however, are worked in the round. The preserved fragments of edges show that there were at least two separate plaques, both square at the bottom and framed below and at the sides by flat, raised borders. The lateral borders decrease in relief as they near the upper edge, until they merge into the plaque. A fragment comprising the left upper corner of a plaque (Rizzo, BC, 39, 1911, p. 40, fig. 12) shows that the upper edge was unbordered and sloped at an angle of about 12° . It is thus clear that the plaques had a function similar to that of the previous plaque; probably they covered the ends of *mutuli*.

The fragments comprise various parts of warriors armed in Greek fashion, but there are also fragments of female figures. This, as well as the presence of the head of a dying Persian, seems to denote that the subject was a struggle between Greeks and Amazons and other Oriental peoples.

The modelling is exquisite, and some of the heads may be reckoned among the finest specimens of archaic terracotta sculpture preserved. A remarkable feature is the fact that the eyes were generally made of another material, probably paste or enamel, and fastened in the hollowed eye-sockets by means of lustrous black gum.

On some pieces the colouring is very well preserved. The flesh of the male figures is coloured in red, or in deep pink, and sometimes in yellow. The background plaque was black, with a white meander on the border, filled in the spaces with red on the inside, black on the outside. Other details of colouring will be described for each piece separately.

a (Pl. 142: 493) — Head of a warrior, covered with a helmet. He has a drooping moustache and a short, smooth beard; his hair is visible only at the back below the helmet. The eye-sockets are hollowed, with remains of black gum, which held the inset eye-balls. The helmet has immovable cheek-pieces and a high crest, broken, but partly rejoined; the edge above the forehead has the shape of two ram's horns, whose points protrude above the cheek-pieces, and on the left side are remains of a bovine horn and ear.¹ The head is worked in the round, but its right side is unfinished, which shows that it was to be seen in three-quarters profile to the left.

Colouring: — Flesh, deep pink; hair, brows, beard, and moustache, black; helmet, light yellow with black edges ending in spirals above the neck-piece; on crest, chequer-

¹ I can cite no exact parallel to helmet decorations of this kind, reminiscent, it seems, of primitive helmets made of the skin of animal heads. Cf., however, the helmet of the marble warrior from Sparta, the cheek-pieces of which have the form of rams' heads; see Woodward, BSA, 26, 1923—25, pls. XVIII—XX, and p. 254, note 1, where other

examples of such decoration are cited. A bronze specimen of this type of helmet, now at Naples, is reproduced in the *Guide to the exhibition illustrating Greek and Roman life, British Museum*, p. 75, fig. 66. Mrs. Van Buren, FTR, p. 52, erroneously describes the bovine ear as a horse's hoof.

pattern in red, white, and black, bordered by a red edge above and by a red broken maeander below, on a white ground; bovine ear, white; ram's horns, reddish-grey with edges and cross-lines in black. Right side of head unpainted.

Height, including crest of helmet, 16.5 cm.

Graillet, *I. c.*, pp. 149 ff., pl. IV; Barnabei-Cozza, *I. c.*, pp. 42 f., figs. 15, 15 a; Petersen, *I. c.*, pp. 178 (B 8 a), 180 f., 182; Lechat, *I. c.*, p. 440; Hauser, *ÖJ*, 9, 1906, p. 115, figs. 44, 44 a; Deonna, *STC*, pp. 91 f., note 5; Tomasetti, *CR*, II, p. 387, fig. 86; Rizzo, *BC*, 1911, pp. 31, note 1, 37, 41; Helbig, *Führer*, II, p. 352, No. 1786 p; Strong, *I. c.*, p. 171, fig. 20; Della Seta, *VG*, p. 271, No. 10042; Van Buren, *FTR*, p. 52 (Single slabs, vi a); Ducati, *SAE*, p. 256, fig. 269; Giglioli, *AE*, pl. CLXVI: 5, p. 31.

b (Pl. 143: 494, 495) — Three fragments of warriors' heads with beards and moustaches and hollowed eye-sockets. They have pink flesh with black beard or yellow flesh with red beard.

Strong, *I. c.*, p. 171, pl. XXXVIII: 1; Van Buren, *FTR*, p. 53 (Single slabs, vi e—g).

c (Pl. 142: 493) — Head of an old warrior, dead or dying. He has a rounded beard with a mouche, and a thin hanging moustache. The eyes are closed, and the death agony is indicated by the wrinkled forehead, by the deep furrows drawn from the nose downwards, and by the parted lips showing the teeth between them. Above the forehead is a thick, pad-like head-gear, and above this are traces of a helmet. The right side is unfinished.

Colouring: — Flesh, deep pink; beard and moustache, yellowish white; brows, black; lashes of upper eyelids painted on lower lids with black vertical dashes; helmet, white with a red edge above front pad.

Height 12.5 cm.

Petersen, *I. c.*, p. 178 (B 8 b); Rizzo, *BC*, 1911, p. 41; Helbig, *Führer*, II, p. 353, No. 1786 q; Strong, *I. c.*, p. 171, pl. XXVIII: 2; Della Seta, *VG*, p. 272, No. 10046; Van Buren, *FTR*, pp. 52 f. (Single slabs, vi b); Della Seta, *IA*, p. 252, fig. 269; Giglioli, *AE*, pl. CLXVI: 3, p. 31.

d (Pl. 143: 496) — Upper part of face of a dead warrior (or woman?). The hair is in a fringe of short, rough locks above the wrinkled forehead, the eyes are closed, and at the nostrils are deep furrows, as on the previous head. No colour.

Rizzo, *BC*, 1911, p. 41; Della Seta, *VG*, p. 272, No. 10047; Van Buren, *FTR*, p. 53 (Single slabs, vi c).

e (Pl. 143: 497) — Left ear and part of cheek of female head covered by a helmet, of which remains part of a diadem-shaped front- and cheek-piece, with traces of hair below it, and a portion of a wing attached above the ear. The front-piece has raised red edges and is decorated with a serrated border in dark red, with a row of black dots above the points, on a light red ground. On the wing are traces of white feathers outlined in black. The hair is black.

Van Buren, *FTR*, p. 53 (Single slabs, vi h).

f — Portion of a female face, with hollowed left eye, hair covering ear, and trace of helmet.

Van Buren, *FTR*, p. 53 (Single slabs, vi i).

g (Fig. 43) — Head of a dying Persian. The whole head is swathed in a piece of cloth, which leaves only the eyes and nose visible. The obliquely-set eyes are half-closed, with strongly developed lower lids; the nose is small and squat. The clay has a greyish-white tone as if corroded by water. Length 8 cm.

Della Seta, VG, p. 272, No. 10045; Van Buren, FTR, p. 53 (Single slabs, vi d).

h — Fragment of the lower part of a plaque, showing the flat raised border upon which rests a warrior's left leg protected by a greave; behind this are the left hand and wrist, and the right hand with remains of the arm, of a fallen warrior, who lay on the ground with his arms stretched behind his head. To the right are traces of a chiton wrapped round the arm of the fallen warrior.



Fig. 42. Fragment of shield, from Satricum (No. II: 2 u).



Fig. 43. Fragment representing head of dying Persian (No. II: 2 g).

Colouring: — Greave, yellow with red edges; chiton, dark red; on foot and hands, no colours.

Petersen, I. c., p. 178 (B 8 e); Van Buren, FTR, p. 50 (Mutuli, ii a).

i (Pl. 143: 500) — Right lower corner of a plaque showing the right foot and part of the shin of a male figure, probably in a kneeling attitude. The toes press the ground, while the heel is sharply raised, encroaching upon the lateral border. On foot, traces of red.

Van Buren, FTR, p. 50 (Mutuli, ii b), pl. XX: 2.

j (Pl. 143: 500) — Piece of plaque with a right arm, whose clenched fist held a weapon against another hand, closed, palm outwards; at the elbow, traces of attachment.

Van Buren, FTR, p. 50 (Mutuli, ii c), pl. XX: 2.

k — Parts of forearms and clenched hands, several of which held weapons now mostly broken away. One of the hands is clenched against the side of a cuirass. Another, of

which only two fingers remain, holds a dove, now headless. On the hands are traces of red and yellow; on dove, traces of stripes and imbrication in black.

Van Buren, FTR, p. 53 (Single slabs, vi k).

l — Various fragments of nude legs and feet, among which are: the thigh, knee, and calf of a flexed left leg; and a fragment of the lower portion of a plaque, with part of the border, upon which rest the toes of a right foot facing left with lifted heel, and a piece of a knotty club set on the toes. On flesh, traces of red or yellow.

Van Buren, FTR, p. 51 (Mutuli, ii g—i).

m — Various fragments of torsos and legs of warriors. The warriors wear thigh-pieces, greaves, and cuirasses with tabs at the waist, below which the folds of short chitons are visible. The greaves are yellow, with raised red edges and ornaments of white lines. The thigh-pieces also have raised borders and are decorated with alternate black and red zigzag bands on a white ground, or with white palmettes springing from black spirals, on a light red ground, or with alternately red and black palmette petals springing from black spirals, on a cream ground. The cuirasses are white with black maeanders round the waist and red squares on the tabs. The chitons are white and red with a black edge.

Van Buren, FTR, p. 53 (Single slabs, vi n, o).

n — Lower part of male abdomen with genitalia.

o — Various parts of bodies and limbs covered by folded garments.

p (Pl. 142: 493) — Two horses' heads, one almost undamaged, the other fragmentary, both facing right and unworked on the left side. The ardour of the noble steed is well brought out in the arched neck, marked by the curving folds below the cheeks, in the hogged mane, in the inflated nostrils, and in the lips drawn back so that the teeth are uncovered. The eye-sockets are hollowed, with traces of the black gum which held the eye-balls. The harness is painted only.

Colouring: — White, with wavy lines in red and black on mane, and red harness
Length 17 cm.

Petersen, l. c., p. 179 (B 8 g); Rizzo, BC, 1911, p. 41; Helbig, Führer, II, p. 352, No. 1786 o; Strong, l. c., p. 171, pl. XXVIII: 3; Della Seta, VG, p. 272, No. 10107; Van Buren, FTR, p. 53 (Single slabs, vi, j); Giglioli, AE, pl. CLXV: 2, p. 31.

q — Foreleg of horse with curved wing attached above hoof. On wing, red stripes.

r — Fragment of a lion's(?) face with part of the nose and the hollow left eye, above which are traces of pointed hair-tufts.

Van Buren, FTR, p. 53 (Single slabs, vi, l).

s (Pl. 143: 499) — Part of a lion's head and neck, with right ear, right corner of mouth, and a rough mane coloured black.

Van Buren, FTR, p. 53 (Single slabs, vi, m).

t (Pl. 143: 498) — Fragmentary gorgoneion in relief, from a shield or an aegis. The gorgon has a curved mouth deeply embedded in the puffed, wrinkled cheeks, and a protruding tongue, coloured red.

Helbig, Führer, II, p. 352; Della Seta, VG, p. 273, No. 10090; Van Buren, FTR, p. 54 (Single slabs, vi, s).

u (Fig. 42) — Fragment of a round shield, with remains of a painted emblem in the shape of a bearded centaur or silen, facing, and raising an oval object in his right hand. The flesh is red; the hair and beard, and the object in the hand, are black, on a white ground. The rim of the shield has a wave-pattern in black and white. Length 10 cm.

Rizzo, BC, 1911, p. 41; Helbig, as above; Della Seta, VG, p. 273, No. 10081; Van Buren, FTR, p. 54, (Single slabs, vi, r).

v — Fragment of a shield, with a painted emblem in black and white, now obscured.

x — Three fragments of helmets' crests edged with various geometric borders (maeanders, crenellated bands, rows of squares) in red and black on a white ground.

Della Seta, VG, p. 269, No. 10243.

II: 3 — It is not quite ascertainable whether the following two heads belonged to the previous reliefs, or to another kind of architectural decoration.

a — A female head, with a narrow, triangular face, scalloped hair above the forehead, and a plain diadem. Height 8 cm.

Della Seta, VG, p. 270, No. 10051; Van Buren, FTR, p. 53 (Single slabs, vi, p).

b — The back of a female head. The hair hangs down in a heavy, smooth mass behind and is looped up by a band behind the ears. In the crown is a hole for a *meniscus*. The hair is coloured yellow, with black undulating lines descending from the forehead. Height 9,5 cm.

Della Seta, VG, p. 270, No. 10278; Van Buren, FTR, p. 53 (Single slabs, vi, q).

Antefixes.

II: 4 (Pl. 144: 501) — Antefixes in the shape of a seven-petalled palmette hanging between two S-spirals and surrounded by a shell of short convex strigils rising from an arched torus. Below is a high, flat base. The petals of the palmettes and the strigils of the shell have cordoned edges.

Colouring: — Strigils and palmette petals, white with red borders inside raised edges; S-spirals, white with red borders; background of palmette, red or white; on base, chequers in red, white, and black.

Height 27 cm.

Helbig, *Führer*, II, p. 350, No. 1786 g; Della Seta, *VG*, p. 259, No. 10217; Van Buren, *FTR*, p. 28 (*Antefixae*, Div. IX, type I); Ducati-Giglioli, *AE*, p. 123, fig. 15 b; Giglioli, *AE*, pl. CLXXVIII: 4, pp. 33 f.

II: 5 (Pl. 144: 502) — Antefixes in the shape of a gorgon's head. The mask is almost circular and in very low relief, with large and staring eyes, a squat nose with spreading nostrils, and a curved, grinning mouth showing two rows of square teeth and a pendant tongue, but no tusks. The brows, eyelids, and lips are rendered in the form of raised rims. The ears are conventional ornaments, set high up near the eye-corners. The hair above the forehead is in a fringe of hook-shaped locks, slanting inward towards the centre. From behind the ears two pearl-string tresses on either side hang down almost to the base and end in bifid tufts. Round the cheeks and chin is a beard of flame-like locks, ranged in a row from ear to ear. Below the beard is a space which probably represents the upper hem of a chiton, and below this, again, is a flat, narrowly rectangular base. The gorgoneion is arched over by a flat band which terminates on either side below in an outward curving volute. This band is surmounted by a torus, from which spring the convex, cordoned strigils of the shell.

Colouring: — Flesh, white; hair, beard, brows, and eyelids, black or red; irises, lips, and tongue, red; on forehead, nose, and cheeks, undulating lines indicating wrinkles; chiton, white with red edges and, on one specimen, red discs; on base, chequers in red, white, and black, or, in one instance, a white crenellated band filled in the spaces with red and black, and with a border of white $\leq$ -ornaments on black bottom below; volute band, white with red and black edges, or with red and black oblique stripes; on torus, similar oblique stripes; strigils, white with alternately red and black borders within raised edges.

Height 31 cm.

Barnabei-Cozza, *I. c.*, p. 36, fig. 9; Petersen, *I. c.*, p. 176 (B 1), p. 182; Pinza, *I. c.*, c. 494; Helbig, *Führer*, II, p. 350, No. 1786 f; Reinach, *I. c.*, p. 33; Strong, *I. c.*, p. 168, pl. XXVI: 1; Della Seta, *VG*, p. 259, No. 10213; Van Buren, *FTR*, p. 6 (*Antefixae*, Div. I, type I), pl. II: 1; Giglioli, *AE*, pl. CLXXVII: 5, p. 33.

II: 6 (Pl. 144: 503, 504) — Antefixes showing a female head surrounded by a shell. The face is oval, with long, highly arched brows and oblique, almond-shaped eyes. The lids form a plastic rim, and a second little ridge marks the juncture of the lid and brow. The nose is straight and pointed, the mouth faintly smiling, with slightly depressed corners. In the middle of the forehead is a vertical depression, and the chin is slightly cleft. The ears are like those of the gorgon-antefixes, small and placed high up. The hair is in a double row of scallops over the forehead, and two thick pearl-string tresses hang down to the base from behind either ear. Between the tresses is a piece of a chiton, with a raised upper edge. The head is arched over by a flat ribbon ending in outward curving volutes, which infringe upon the base. Above the ribbon is a torus from which spring the cordoned strigils of the shell.

There are three different sizes of this type, the smallest differing from the other in having a tripartite base like an inverted flight of steps, and a shell which reaches only to the level of the shoulders, instead of to the base, as in the other examples.

Colouring: — Flesh, cream; hair, brows, edges of eyelids, and irises, black; lips, red; cartilage of ear, outlined in red; volute band, white with broad and narrow bands and stripes, dots, and tongues in red, different on different examples; torus, black and white in alternating sections, or with oblique bands in the same colours; strigils, white with alternately red and black borders inside the raised edges, which are also white. The neck and the chiton, where preserved, display different decorations in red and black on a white ground. One specimen has a neck-string with a drop-like pendant in front and a simple net-pattern on the chiton; another has a necklace with bullae and a crown-like ornament on the chiton; on the chiton of a third is a toothed border with red dots below it. The bases are decorated with superimposed rows of red and white lozenges; the step-base with red and white squares.

Of the largest variant no complete specimen is preserved; the middle one has a height of 29.5 cm.; the smallest one, 28 cm.

Graillet, l. c., pp. 157 ff., fig. 6; Barnabei-Cozza, l. c., pp. 43 f., fig. 16; Petersen, l. c., p. 176 (B 2), p. 182; Tomassetti, o. c., II, pp. 387 f., fig. 85; Helbig, Führer, II, p. 350, No. 1786 i; Della Seta, VG, p. 260, No. 10201; Van Buren, FTR, p. 20 (Antefixae, Div. IV, type XVIII), pl. XIII: 2—3; Giglioli, AE, pl. CLXXVII: 4, p. 33.

II: 7 (Pl. 145: 505) — Antefixes in the shape of a silen's head. The silen has a wrinkled forehead, large staring eyes protruding between thick lids, a broad, plump, turned-up nose, and thick, closed lips. The equine ears point straight upwards. The hair is in a row of thick spiral locks above the forehead and descends to the base, on either side of the beard, in slightly waved strands. The moustache consists of two double, undulating strands. The long, full beard is rendered as a plain mass, which covers the central part of the flat base. On the head is a wreath of ivy-leaves all pointing upward, with interlaced stems, and a bunch of berries below each ear.

Traces of colouring: — Hair, beard, brows, and edges of eyelids, black; moustache, and stems and berries of wreath, red.

Height 32 cm.

Petersen, l. c., p. 176 (B 5), p. 182; Helbig, Führer, II, as above; Della Seta, VG, p. 261, No. 10245; Van Buren, FTR, p. 10 (Antefixae, Div. II, type II).

II: 8 (Pl. 145: 506) — Antefixes showing a silen's head, differing from the previous one in size and in a few details. The hair is, like the beard, in a plain mass, with a curving edge above the forehead; the bifid moustache has coiling ends; and below the mouth is a radiating mouche. On either side of the beard are four hair-locks of increasing length, ending in spirals. On the head is a wreath of ivy-leaves, berry-clusters, and rosettes. On the latter are traces of red; all other colours have vanished.

Height 29 cm.

Petersen and Helbig, as above; Della Seta, VG, p. 261, No. 10250; Strong, l. c., p. 163, pl. XXVI: 2; Van Buren, FTR, p. 9 (Antefixae, Div. II, type I), pl. III: 1; Giglioli, AE, pl. CLXXII: 2, p. 32.

II: 9 (Pl. 145: 507) — Antefixes showing a silen's head, differing from the previous ones in a few details. The hair is in scallops above the forehead; the moustache is straight and single; there is no plastic mouche; and the strands on either side of the beard are straight. The wreath consists of rosettes, ivy-leaves, and berry-clusters.

Colouring: — Rosettes, hair, and beard, red, the latter with radiating, undulating stripes in white.

Height 28 cm.

Petersen and Helbig, as above; Della Seta, VG, p. 261, No. 10248; Van Buren, FTR, p. 10 (Antefixae, Div. II, type II), pl. III: 3.

II: 10 (Pl. 145: 508) — Antefixes representing the head of Juno Sospita. The face is oval, with sharply marked brows, almond-shaped, slightly oblique eyes between thick lids, a short plump nose, and a smiling mouth. The neck is high, and on either side of it are two waved hair-tresses. The skull, including the ears, is covered by the characteristic helmet, with animal horns and ears, and a large transverse crest, the ends of which hang down on either side, reaching to the flat, narrow base. Cover-tile with flying strut.

Of this type of antefix there is a smaller variant, with a flatter face and four plain hair-tresses on either side.

The polychromy is gone, except some traces of a necklace with bullae.

Height of larger specimens 36 cm., of smaller ones 28.5 cm.

Petersen, I. c., p. 176 (B 4), p. 182; Helbig, Führer, II, p. 350, No. 1786 h; Reinach, I. c., p. 33; Della Seta, VG, pp. 259 f., No. 10229; Van Buren, FTR, pp. 23 f. (Antefixae, Div. IV, type XXVII); Strong, AAR, I, p. 113, fig. 122.

II: 11 (Pl. 146: 509) — Fragmentary antefixes in the shape of an anguiped daemon. A reconstruction in plaster shows the original appearance. The daemon is represented as a bearded nude man, upright and full-face, whose legs are transformed into two great entwined serpents, which rear their bearded heads on a level with his hips. From the daemon's shoulders rises a pair of fins, and similar fins are inserted between the serpents and the base. The daemon has a silen's head, with staring eyes, a long hanging moustache, and a full, plain beard with a round mouche. The edge of the beard, however, is notched like that of a fin, and the enormous ears spread out fin-like. His arms are bent at the elbow and turned outwards, and in each hand, held at the level of his hips, he grasps an oval object, probably a stone.

Colouring: — The flesh is red, except on the thighs, which are white with undulating stripes of red and yellow; on serpents, yellow scales outlined in black; hair, brows, edges of eyelids, irises, moustache, and beard, black, the latter with white lines; fins, white with rays marked in black, and red tongues between them; beards of serpents, black or red; on base, white maeander filled in with black above and red below.

Height 52 cm.

Mengarelli, I. c., p. 269; Helbig, Führer, II, p. 350, No. 1786 k; Reinach, I. c., p. 35, note 3, p. 36; Gabrici, MAL, 22, 1913, c. 566; Della Seta, VG, pp. 261 f., No. 10232; Van Buren, FTR, p. 26 (Antefixae, Div. VI); Giglioli, AE, pl. CLXXXIV: 3, pp. 34 f.

II: 12 (Pl. 146: 509) — Antefixes in the shape of a harpy. The body as far as the waist is that of a woman, but the lower part is that of a bird. The face is oval, with almond-shaped eyes, a faintly curved mouth, and a massive, rounded chin. The ears are large and set high up. The hair is in a plain mass, with a waved edge above the forehead, and falls on to the back from behind the ears. On the head is a diadem. The juncture between the two forms is masked by a short chiton with elbow sleeves. From the waist spring four wings, two curving upwards, two downwards. The arms are bent at the elbow and turned outwards, and the hands are held at the level of the hips, with the palms turned downwards and the fingers touching just above the claws in what has been considered a ritual gesture. The claws are drawn up against the body so that the figure is supported only by the lower wings and by the tail. Both the wings and the tail are rendered schematically in flat sections, upon which the feathers are indicated by painting.

Colouring: — Flesh, white; hair, brows, edges of eyelids, and irises, black; chiton, white, strewn with black stars, and bordered with a row of black dots at the lower hem, and with a red stripe and a black serrated band round edges of sleeves; on bird-like part and on top sections of lower wings, imbrication in dark yellow outlined with black, indicating coverts; rest of wings, white with stripes of black and red, or black and yellow, indicating feathers; feathers of tail, white outlined in red or black, and, in one case, with alternately black and red mid-stripes; on spaces between arms and body, black open squares enclosing red-filled squares; on a white background; on base, white maeander filled in the spaces with red above and black below.

Height 47 cm.

Petersen, *I. c.*, pp. 176 f. (B 6), p. 182; Helbig, *Führer*, II, p. 350, No. 17861; Gabrici, *MAL*, 22, 1913, c. 565; Strong, *I. c.*, p. 169, pl. XXVII: 2; Della Seta, *VG*, p. 262, No. 10233; Van Buren, *FTR*, p. 27 (*Antefixae*, Div. VII, type I), pl. XVI; Giglioli, *AE*, pl. CLXXXIV: 2, p. 34.

II: 13 — Antefixes representing a silen and a maenad grouped in various attitudes. As was first observed by Mengarelli, these groups are the product of a very limited number of moulds, because the heads of the two companions are exactly alike in all extant specimens, and the bodies appear in a restricted number of attitudes and combinations. The heads and the bodies were apparently moulded separately, and the astonishing variety in attitude and expression that characterizes this series of antefixes, was attained merely through the different manners in which the heads were joined to the bodies, and through the variation introduced by the different carriage of the arms and hands, which were apparently modelled individually.

The silen is usually nude, but sometimes a lion's hide is knotted by the forepaws round his neck. His features are extraordinarily expressive. The eyes are oblique, prominent and staring, and the brows are drawn high up so that the skin on the forehead lies in a row of V-shaped wrinkles. The nose is very small and broad, with a turned-up point. The lips are closed and extremely thick. The ears are equine and point straight upwards. The long, double moustache hangs down over the beard, which is rendered as a plain, solid mass. The hair is also in the shape of a solid mass, which descends in front of the ears and falls on to the back and shoulders. The head is crowned by a wreath of large vine-leaves, all pointing upwards.

The maenad wears a long chiton and a himation. She is generally bare-footed, but has in two cases (**e** and **i**) pointed shoes with high counters (*calcei repandi*). She has thick features similar to those of the harpy (No. II:12), with almond-shaped eyes, a broad straight nose, a smiling mouth, and large ears. Her hair is in a smooth mass, with a waved edge over the forehead, and falls on to her back. On her head is a diadem.

The antefixes were backed by flying struts. In the top of each head is a hole for a *meniscus*.

The extant fragments prove the existence of a considerable number of variants. Five complete specimens, each showing a separate variant (Nos. **a—c**, **f**, **g**), have been composed from fragments and restored, and of two others (Nos. **e** and **h**) reconstructions in plaster have been made from the fragments. The other variants are only partly preserved. The variants may be divided into a Dionysiac and an Erotic series. In the former the dominant motive is ebriety in its various stages, from droll gaiety to complete dullness; in the latter, the amorous play, from frolic courtship to open lubricity.

a (Pl. 147: 510) — The maenad lays her right arm round the silen's shoulders and moves him on towards the right, her head slightly leaned forwards, which gives a certain impetus to the move. Her left arm is missing and partly restored. The silen lays his left arm round the maenad's shoulders and follows her, making a comic gesture with his right hand, which is lifted to his breast, the palm turned forwards. There are fragments of a second specimen of this or of the following variant. Height 55 cm.

Helbig, Führer, II, pp. 350 f., No. 1786 m; Della Seta, VG, pp. 264 f., Nos. 10258—59, pl. LI; id., IA, p. 208, fig. 212, left below; Ducati-Giglioli, AE, p. 124, fig. 16 right; Giglioli, AE, pl. CLXXXV: 2, p. 35.

b (Pl. 148: 511) — The maenad lays her right arm round the silen's shoulders and moves him on towards the right as before, looking forwards and holding a bowl(?) in her left hand. The silen follows lumbering, with drooping head, holding a snake in his right hand and stretching his left forwards in a dim gesture. Height 52 cm.

Petersen, I. c., p. 177 (B 7 d); Helbig, as above; Strong, I. c., p. 168, pl. XXVII: 1; Della Seta, VG, p. 264, No. 10257; Van Buren, FTR, pp. 24 f. (Antefixae, Div. V, type I), pl. XV: 1; Della Seta, IA, p. 208, fig. 212, left above; Ducati, SAE, p. 249, fig. 259; Heurgon, MAH, 46, 1929, pp. 108 ff., fig. 5.

c (Pl. 147: 510) — The pair is moving towards the right in the same attitudes as before, but here the maenad turns her head towards her companion with a tender expression and grasps his left wrist with her left hand to guide him. The silen follows unsteadily, holding his snake as before. The preserved fragments prove the existence of at least three specimens of this variant. Height 52.5 cm.

Helbig, as above; Della Seta, VG, p. 265, No. 10261; id., IA, p. 208, fig. 212, right above; Ducati-Giglioli, AE, p. 124, fig. 16 left; Giglioli, AE, pl. CLXXXV: 1, p. 35.

d — Central part of an antefix showing the pair in the same attitudes as before, except that the silen's left arm is bent at the elbow and the hand raised against the maenad's breast.

Della Seta, VG, p. 267, No. 10260.

e (Pl. 149: 512) — The silen, who is to the right, has put his right arm round the maenad's shoulders and wheels her round, leaning forwards with bent knees and feet close together, his left hand set against his left knee. His back and shoulders are covered by a lion's hide, whose forepaws are knotted round his neck. The maenad lays her left arm round the silen's shoulders and holds the *crotala* in her right hand. The preserved fragments prove the existence of at least four specimens of this variant, and a reconstruction in plaster made from the fragments shows its original appearance. Height 55.5 cm.

Graillot, I. c., pp. 144 ff., pl. II; Barnabei-Cozza, I. c., p. 37, fig. 11; Helbig, as above; Della Seta, VG, pp. 265 f., No. 10266; Giglioli, AE, pl. CLXXXV: 3, p. 35.

f (Pl. 149: 512) — The silen, to the left, has locked his arms round the maenad's waist and tries to lift her, propping her up with his left hip. The maenad rests her right elbow on the silen's shoulder, holding the *crotala* (restored) in her raised right hand and grasping the silen's left wrist with her left. The preserved fragments prove the existence of at least four specimens of this variant. Height 59.5 cm.

Petersen, I. c., p. 177 (B 7 a); Helbig, as above; Della Seta, VG, p. 266, Nos. 10255—56; Van Buren, FTR, as above, pl. XV: 2; Ducati, SAE, p. 249, fig. 260; Giglioli, AE, pl. CLXXXV: 4, p. 35.

g (Pl. 148: 511) — The silen stands behind the maenad and, lifting his head with a lewd expression, grasps her right breast with his right hand stretched forwards above her shoulder. In his left hand he carries a snake winding round his bent arm. The maenad tries faintly to ward the silen off, making a coquettish turn and lifting the edge of her himation with her right hand, ostensibly to wrap it closer round her shoulders but at the same time purposely uncovering herself. The preserved fragments prove the existence of at least four specimens of this variant. Height 57 cm.

Petersen, I. c., p. 177 (B 7 b, c); Helbig, as above; Della Seta, VG, p. 265, No. 10263, pl. L; id., IA, p. 208, fig. 212, right below.

h — Fragments showing the upper parts of a silen and of a maenad. The silen, who is to the right, with a lion's hide knotted round his neck, stretches his right arm over the maenad's left shoulder and grasps her left breast. The maenad holds the *crotala* in her raised left hand; her right arm is lowered, bent at the elbow, and the forearm is stretched across the body below her breast. The preserved fragments prove the existence of at least two specimens of this variant.

Graillot, I. c., pp. 146, 149, pl. III; Barnabei-Cozza, I. c., p. 37, fig. 10; Helbig, as above; Della Seta, VG, pp. 266 f., Nos. 10265, 10269.

i — Lower part of an antefix. The silen, to the right, wears a lion's hide, a paw of which is painted along his right thigh. The maenad has *calcei repandi* and held an animal with cloven hooves of which only the legs remain. Three fragments prove the existence of another specimen of this variant, or of the variant **e** to which this is very similar.

Della Seta, VG, p. 267, No. 10264.

k — Lower part of an antefix showing, to the right, the silen's right leg from below the knee, and behind it the maenad's right foot and the toes of her left, facing right; behind the silen's calf is the head of a lion's hide hanging from above. As the base is complete and there are no traces of the silen's left leg, this must have been lifted from the ground, perhaps in an attitude of dancing. Two similar fragments prove together with this the presence of at least three specimens of this variant.

Della Seta, VG, pp. 267 f., No. 10262.

l — In addition to the variants described, which are complete or tolerably preserved, there were still others of which, however, only few, small, and disconnected fragments remain, sufficient to show their diversity from the others, but not to enable us to reintegrate any of them or to ascertain their exact number. Seven fragments of maenads' torsos reveal the existence of seven new variants, in five of which the maenad followed the silen towards the right. There are two fragments showing a maenad's right hand set against her body, which belong to another variant, while a fragment of a maenad's breast and neck, and another of a leg, may have belonged to the previous variants. Four fragments of silen's necks and shoulders, three of which show traces of a lion's hide, prove the existence of at least two variants different from the preceding ones; in one of these the silen was moving towards the right leading the maenad, in the other he was perhaps led. A fragment of a silen's arm belonging to a group in which he followed the maenad towards the right introduces a new variant and a new attribute, perhaps a wine-sack. A silen's left hand holds a drinking horn; another is open; and a third (uncertain whether of a silen or of a maenad) is spread out. There are, finally, fourteen heads of silen and thirteen of maenads, none of which can be ascribed to a certain variant with security.

Helbig, as above; Della Seta, VG, pp. 268 f., Nos. 10268, 10270—75.

Colouring: — Flesh of silen, red; inside of ears, white with black dashes indicating hairs; hair, brows, edges of eyelids, irises, moustache, and beard, black, the latter with white radiating lines; vine-leaves, black with white veins; lion's hide, dark yellow with black lines marking mane; flesh of maenad, cream or light rose; lips, red; hair, black; chiton, white or red, strewn with small black squares set three by three, and with borders of similar squares in black or red; himation, cream with black or red edges; diadem, cream with a row of black squares; necklace, simple red stripe, or black squares on red stripe; on base, white maeander, the spaces filled with black above and red below.

Acroteria.

II: 14 — Fragments of winged sphinxes or griffins, which probably served as acroteria.

a — Fragments of breast and belly, with prominent, cone-shaped breasts and traces of palmate wings.

b — Fragments of fin-like wings, painted in white with alternate red and black borders on concave sections between rays.

c — Fragments of recurved wings with narrow feathers rendered plastically and painted white with alternate red and black medial stripes.

d — Fragments of plain, strongly recurved wings, on which feathers are painted alternately red and white, with white and black medial stripes respectively.

Rizzo, BC, 1911, p. 53, note 1; Helbig, Führer, II, p. 351; Della Seta, VG, p. 269, Nos. 10191, 10236, 10239; Van Buren, FTR, p. 36 (Akroteria, Type I: i—iii).

II: 15 — Fragments of a central acroterion in the shape of a large palmette rising from a pair of volutes. In the corners formed by the volutes are small palmettes. The petals of the large palmette have raised, flat edges, inside which are painted borders in red and black alternately.

Height about 100 cm., width about 60 cm.

Helbig, Führer, II, p. 354, No. 1786 x; Della Seta, VG, p. 274, No. 10188; Van Buren, FTR, p. 47 (Akroteria, type VI: i).

Revetment plaques.

II: 16 (Pl. 150: 513) — Revetment plaques restored from several fragments. Each plaque consists of three elements. Above is a series of convex strigils curved outwards at the top, with rounded points. In the middle, between two rolls, is a plain fascia. Below is a relief pattern composed of an upper row of fan-like upright palmettes alternating with smaller five-petalled palmettes, and of a lower row of hanging, seven-petalled palmettes alternating with upright lotus-flowers, below which are hanging oval buds; the palmettes of the two rows spring from, and are connected by, a series of S-spirals linked by flat ribbons. The petals of the hanging palmettes are bordered by thin cordons. The lower edge of the plaques follows the outline of these palmettes and of the buds.

Traces of colouring: — Strigils, alternately cream and black, with red and cream mid-stripes respectively; on plain fascia, guilloche in red, black, and cream; petals of palmettes, cream with red and black tongues. On the upper surface of two of the plaques are painted the numerals VII and V.

Height 55 cm., length 63.5 cm.

Graillot, l. c., p. 138, note 2; Helbig, Führer, II, p. 350, No. 1786 d; Della Seta, VG, p. 257, Nos. 10121, 10128; Giglioli, AAD, 1921, fig. on p. 7, below; Ducati-Giglioli, AE, p. 120, fig. above; Giglioli, AE, pl. CLXIX: 2, p. 32.

II: 17 (Pl. 151: 515) — Revetment plaques restored from several fragments. Each plaque is composed of three elements. Above is a series of convex strigils similar to those of the previous No., but a little shorter. In the middle, between two rolls, is a plain fascia. Below is a relief pattern composed of an upper row of upright lotus-flowers arched over by flat ribbons ending in volutes linked two by two; and of a lower row of fan-like palmettes hanging from the volute-pairs and alternating with long buds hanging below the lotuses. In the middle of each lotus-flower, between the sepals, is a small fan-shaped palmette, and in the spaces between the arches are pointed, lozenge-shaped leaves. The lower edge follows the outline of the palmettes and buds.

Colouring: — Strigils, cream with mid-stripes alternately red and black; on plain fascia, double guilloche in red, black, and cream; on rolls, oblique bands in the same colours; lotuses and arched volute ribbons, cream with black edges; palmette petals, cream with red and black borders, alternately; palmette bases, cream with red edges and black tongues; sepals and ribs of buds marked in red and black; lozenge leaves, black with cream edges; relief ground, red. On the upper surface of one of the plaques are the numerals $\vee\vee$ painted in red.

Height 59 cm., length 64 cm.

Helbig, Führer, II, as above; Della Seta, VG, p. 257, Nos. 10120, 10129; Giglioli, AAD, 1921, fig. on p. 7, above; Ducati-Giglioli, AE, p. 120, fig. 12 below; Giglioli, AE, pl. CLXX: 3, p. 32.

II: 18 (Pl. 150: 514) — Revetment plaques restored from several fragments. Each plaque consists of three elements. Above is a series of concave strigils curved outwards at the top. In the middle, between two rolls, is a plain fascia. Below is a relief pattern showing a row of large, nine-petalled palmettes hanging from a series of arched ribbons branching into scrolls supporting acorn-like buds, under each of which hangs a lotus-flower. The palmette petals are cordoned. In the spaces above the arches are heart-shaped ornaments. The lower edge follows the outline of the palmettes and lotuses.

Colouring: — Strigils, cream with alternately red and black mid-stripes; on plain fascia, maeander in red, black, and cream; on rolls, oblique stripes in the same colours; palmette petals, alternately red and black, with cream edges; lotuses, cream with dark sepals; relief ground, black, except above arches, where the hearts are black with cream edges, on a red ground.

Height 41 cm., length 50.5 cm.

Helbig, Führer, as above; Della Seta, VG, p. 257, Nos. 10123, 10131.

II: 19 — Revetment plaques consisting only of the lower fascia of the previous plaques; the top surface of the upper roll is plain.

Height 20 cm.

Della Seta, VG, p. 257, No. 10133.

II: 20 (Pl. 151: 516) — Revetment plaques restored from several fragments. Each plaque consists of three elements. Above is a series of concave strigils turned outwards at the top. In the middle, between two rolls, is a broad plain fascia. Below is a relief pattern composed of an upper row of fan-shaped palmettes and lotuses, both upright, and of a lower row of seven-petalled palmettes and lotuses, both hanging; the lotuses of the two rows are connected, zigzag-wise, by curved tendrils, and the palmettes are connected in the same manner by S-spirals. The lower edge follows the outline of the lotus petals, which flare out, enclosing the palmettes.

Colouring: — Strigils, cream with red and black mid-stripes; on plain fascia, double guilloche in red, black, and cream; fan-palmettes, cream with ribs and edges in red and black; ordinary palmettes, cream with red and black tongues on petals; lotuses, cream with red sepals; relief ground, black.

Height 47.5 cm., width 35 cm.

Helbig, Führer, as above; Della Seta, VG, p. 258, Nos. 10122, 10134; Giglioli, AAD, 1921, fig. on p. 6, below; Giglioli, AE, pl. CLXIX: 1, p. 32.

II: 21 — Fragments of revetment plaques decorated with palmettes springing from pairs of S-spirals, linked together lyre-fashion, with a bud between them, all in relief. The pattern is not restorable.

II: 22 — Fragments of relief plaques, with various patterns of palmettes and spirals, none restorable.

Raking cornice.

II: 23 — Terminal tiles that formed the sima of the pediment. The upright part of the tiles consists of three elements: above, a series of convex strigils curved outwards at the top; in the middle, a plain fascia separated from the strigilation by a roll; and below, a thick torus perforated lengthways by a channel.

Colouring: — Strigils, alternately cream and black, with red and cream mid-stripes respectively; on roll, oblique bands in red, cream, and black; on plain fascia, maeander pattern in the same colours; on torus, imbrication consisting of vertical rows of scales, black, cream, and red. The scales and the oblique bands are turned towards the right, while the maeander goes towards the left. On the upper part of the back are painted rectangles.

Height 43 cm., length 66 cm.

Petersen, l. c., p. 175 (A 1); Macchioro, Neapolis, 1913, p. 278, note 2; Della Seta, VG, p. 256, No. 10118.

II: 24 (Pl. 152: 517) — Open-work cresting consisting of a series of palmettes supported by a double row of loops formed by flat bands and linked together by other similar bands. Below is a flat border. This cresting was fastened on the top of the previous tiles by means of metal cramps.

Colouring: — Palmettes and band, cream with red and black borders.

Height 30 cm., length 62.5 cm.

Graillet, l. c., p. 139; Petersen, l. c., p. 175 (A 2); Helbig, Führer, II, p. 350, No. 1786 c; Della Seta, VG, pp. 255 f., No. 10126; Giglioli, AAD, 1921, fig. on p. 11, above; Giglioli, AE, pl. CLXX: 1, p. 32.

Eaves-tiles and curtain.

II: 25 — Numerous fragments of eaves-tiles decorated with various painted designs on the underside and on the front edges.

a (Pl. F: 5) — Fragment of an eaves-tile decorated on the under side with a pattern of diagonal, intersecting stripes, red on a white ground. The front edge is bent down and decorated with a guilloche in red, black, and white.

b (Pl. F: 2) — Fragments of eaves-tiles decorated with a tongue-pattern in red, black, and white, enclosed between two black bands, the outer adorned with white wheels, the inner with white »triglyphs». There are traces of a bent-down edge, like that of the previous tile. Total width of border 17.8 cm.

c (Pl. F: 3) — Fragments of tiles decorated with a border of large concentric circles drawn in red on a white ground, with a filled black circle in the centre and filled red circles of the same size as this in the spaces between the larger ones. The border is enclosed between two black strips; along the outer edge is a band of narrow red and broad black sections. On the front edge of the tile is a tongue-pattern in black, white, and red. Width of border 18 cm.

d — Numerous fragments of eaves-tiles decorated with a geometric pattern consisting of an outer border of red, white, and black stripes, parallel to the front edge of the tile, and an inner border of black, white, and red zigzags edged on the inside by a single black stripe. The pattern was drawn with a stylus on the surface of the tile when the clay was still wet. In the outer border are slits with remains of the lead casting that fixed the hanging curtain (No. II: 26) to the tile. Remains of such lead castings of various shapes are exposed together with the tiles (Della Seta, VG, p. 274, No. 10179). Width of tiles 49 cm.; total width of painted borders 27 cm.

Graillot, I. c., p. 139; Petersen, I. c., p. 175 (A 1); Mengarelli, I. c., p. 269; Helbig, Führer, II, p. 354, No. 1786 w; Della Seta, VG, pp. 273 f., No. 10151.

II: 26 (Pl. 152: 518) — Numerous fragments of a curtain which was suspended from the edges of the eaves-tiles. It is decorated in low relief with a pattern of hanging palmettes and flat discs, alternated and connected by S-shaped spirals linked together in a continuous zigzag row. The palmettes have five petals each, with cordoned edges. The lower edge of the curtain follows the outline of the palmettes and spirals. In the surface of its upper edge are holes for swallow-tailed metal clamps, which fastened the curtain to the tiles.

Colouring: — Palmette petals, white with alternately red and black borders inside cordoned edges; discs, white with a black dot in the centre and two concentric circles, the inner red, the outer black; S-spirals, white with a black mid-stripe; ground of palmettes, black, of discs, red.

Height 8.7 cm.

Graillot, I. c., pp. 139 f., fig. 3; Petersen, I. c., pp. 175 f. (A 3); Mengarelli, I. c., p. 269; Helbig, Führer, II, p. 354, No. 1786 w; Della Seta, VG, p. 273, No. 10145.

Various minor fragments.

II: 27 — Fragments of the $\wedge$ -shaped ridge of a cover-tile, decorated with a pattern of spirals, loops and squares in black, and lozenges in red. One of the fragments has traces of a curved opening below the ridge.

II: 28 — Fragments of a large, semi-cylindrical ridge-tile with remains of a platform supported on the sides by vertical flat struts. The platform probably served as a base for an acroterion, such as those described above (No. II: 14).

II: 29 — Fragments of tiles with various stamps.

II: 30 — Fragment of a terracotta column base consisting of a torus, above which are the beginnings of shallow flutes with raised edges.

MINTURNO.

ARCHITECTURAL TERRACOTTAS FROM THE REPUBLICAN FORUM.

Johnson, *Excavations at Minturnae*, Vol. I, *Monuments of the Republican forum* (1935).

The excavations carried out in 1931—32 at Minturno, the ancient Minturnae, under the auspices of the *Associazione Internazionale di Studi Mediterranei* and of the University Museum in Philadelphia, have brought to light the Republican forum of that city, enclosing, within a stoa built along three of its sides, two temples of Republican date and another (Temple A) from the I century A. D. With these buildings were found a large number of fragments of architectural terracottas. The excavations supplied stratigraphical evidence both for the dating of the buildings and for a reliable attribution of the different types of terracottas to different buildings. We have here for the first time sufficient external evidence for the dating of architectural terracottas.

A rectangular foundation in the south-west corner of the forum is to be identified with the *aedes Iovis* built by the Roman colonists of Minturnae after 295 B. C. This was a single-cella temple, 8.68 m. wide and 17.85 m. long, with foundations and podium constructed of blocks of grey tufa. No traces of interior cross-walls were discovered, nor any remains of the upper walls. The length of the cella, therefore, cannot be ascertained. The temple was probably astyle, and had the entrance in the east front. There is no evidence of steps. According to Livy the *aedes Iovis* and the *tabernae* surrounding it were struck by lightning in 207 and 191 B. C.,¹ and the excavation brought evidence for a destructive conflagration of c. 191.

An almost square foundation just east of the *aedes Iovis* is to be identified with the Capitolium of Minturnae, built soon after the fire in 191 B. C. and destroyed, also by fire, about the year 45 B. C. It was then rebuilt in stone and in a different style. The foundations of the original temple are constructed of blocks of yellow tufa of a very poor quality. The temple faces south. The maximum length of the foundations is

¹ Livy, XXXVI, 37: *Minturnis aedem Iovis et tabernas circa forum de caelo tactas esse*. Cf. Livy, XXVII, 37.

18.60 m., the width, 17.82 m. The ground plan was intersected by two asymmetrical transverse foundation walls. The axes of the former are 5.12 m. from the outer face of the side wall foundations. The centre compartment, measured between the axes of the foundations, is 7.58 m. in width. There is no continuous front wall, but the line is represented by the terminations of the extensions of the side walls and of the longitudinal division walls. Of the preserved courses of blocks two subsoil courses belong to the foundation proper, while the two courses extant above these belong to the podium. The podium was filled in with earth laid in layers corresponding to the courses of blocks, as was seen from the strata of stone chips resulting from the working of the block courses. The podium had no facing slabs and no base moulding.¹ The cella walls were probably of stone, but no traces of them remain. Of the columns three cylindrical tufa drums and two capitals, also of tufa, were discovered.² The drums are without dowel-holes and show no tapering. The capitals are akin to the Tuscan order, and consist of a circular abacus and a thick echinus, with hypotrachelium and attached column necking; the greatest diameter is 1.49 m., the diameter at the column necking, 0.975 and 0.985 m. respectively. The columns were covered with a layer of stucco.

In spite of the well-preserved state of the foundations, a reconstruction of the temple's ground-plan meets with difficulty, on account of the broken front line of the podium. Dr. Johnson proposes four possible ground-plans, all of which, as he himself points out, have their faults³; in my opinion, the first of these plans, made in accordance with the Vitruvian canon, is to be preferred, although it involves the reconstruction of inter-columnar steps in the gaps left in the front line, and the pronaos will have had a somewhat greater length than the cellae.⁴

The stoa surrounding the forum on three sides was built at the same time as the Capitolium in the place of the old *tabernae* burnt in 191 B. C. It was rebuilt after fire in ca. 45 B. C. A fourth temple, called Temple B, was built about the same time just east of the forum.

The architectural terracottas from the Republican forum are classified in three different groups, ascribable, mainly on the evidence of provenance and stratigraphy, to the buildings mentioned above. The first group contains the terracottas attributed to the *aedes Iovis*, which are thus dated in the period 295—191 B. C. The second group comprises those ascribed to the original Capitolium, to the original stoa, and to an unknown building; these terracottas, consequently, belong to the period 191—45 B. C. The third group, finally, contains some late pieces, ascribed to the second stoa and to Temple B, both erected after 45 B. C.

¹ For different types of early temple podia, cf. Johnson, *o. c.*, pp. 22 f.

² Johnson, *o. c.*, pp. 23 f., fig. 9.

³ Johnson, *o. c.*, pp. 24 f., fig. 10.

⁴ A fifth reconstruction is proposed by Mingazzini, *MAL*, 37:2, 1938, cc. 702 ff., note 6, who restores two front columns *in antis*, three cellae corresponding

to the three first compartments from the front, and three *opisthodomai* behind the cellae, over the three rear compartments. This reconstruction, however, has the fault that the *opisthodomai* are larger than the cellae, which can hardly have been the case in any temple, nor does it explain the open front line of the foundation.

GROUP I.

Terracottas from the *aedis Iovis* (295—191 B. C.).

The terracottas of this group are made of a brownish pink clay mixed with volcanic sand; where the fabric is thick the core is grey. The surface colour was applied after firing and is now completely gone.

I: 1 — Terminal tiles which formed the simae of the pediments. The tile is undercut in the usual fashion and overlapped upon the next tile below. The sima consists of the usual three elements: a series of concave strigils, nine on each unit, separated by grooves and curved outwards above, with rounded, projecting ends; a flat fascia, separated from the strigilation by a roll; and a thick torus, pierced lengthways by a narrow channel for the insertion of a metal rod. Along the top surface runs a groove for the fastening of the open-work cresting No. I: 2. The sima is backed by two flying struts placed at angle to the perpendicular, to assume a vertical position when the tile was tilted on the raking beams.

One fragment, which once formed the upper right-hand corner of the uppermost tile of the left slope of the pediment, revealed the interesting fact that this tile was sawed off at the proper angle to form a perfect join with the corresponding tile on the opposite slope. The angle, $20\frac{1}{2}^{\circ}$, gives approximately the slope of the pediment.

Total height of sima 48.8 cm.; visible width 61.4 cm.; total width, including overlap on next tile, 76.4 cm. Width of tile ca. 58 cm.

Johnson, o. c., pp. 78 f., figs. 37, 38.

I: 2 — Open-work cresting consisting of the usual system of whirligigs, figures-of-eight, and arches surmounted by a row of palmettes. The vertical edges of the single units are grooved, probably to receive a strengthening column of lead.

Estimated height 38.3 cm., estimated width 54.8 cm.

Johnson, o. c., p. 80.

I: 3 — Revetment plaques decorated with the common pattern of two addorsed palmettes and two large S-spirals set cross-wise and diagonally, with thin flower-carrying stalks issuing from the bases of the palmettes. Above this main pattern is a leaf-and-dart cyma; below is a border of palmettes and buds hanging from intertwined arches, with a scalloped lower edge.

Height 61 cm., width 39 cm.

Johnson, o. c., p. 81.

GROUP II.

Terracottas from the *Capitolium* (191—44 B. C.).

The terracottas attributed to the Capitolium are generally made of a rather fine and clean clay, with a small admixture of volcanic sand. Its colour is a bright pink in various shadings. Surface colour was applied after firing.

II: 1 — Terminal tiles which formed the sima of the pediment. These tiles are similar in type to those from the *aedes Iovis*, save in details. The back supports have the form of attached struts, or rather buttresses; they are placed obliquely, so as to assume a vertical position when the tile was tilted on the roof.

Total height 48 cm.; visible width 61.2 cm., total width 76.6 cm. Width of tile 62 cm.

Johnson, o. c., p. 81, fig. 40.

II: 2 — Open-work cresting of the same type as that ascribed to the *aedes Iovis*, but different in details. The centre petal of each palmette bears in its upper surface a small hole for a *meniscus*.

Total height as restored 42.5 cm., total width as restored 56 cm.

Johnson, o. c., p. 82, fig. 39.

II: 3 — Antefixes in the shape of the so-called Persian Artemis, rather crudely executed. The two wings are lowered, and the lions, small and ineffective, stand on the base below. The goddess's head is crowned by a flat *polus* decorated with small rosettes; in the top of this is a hole for a *meniscus*. At the back is a heavy flying strut. The cover-tile, elliptical in section, has a rectangular notch in the bottom edges on each side, 32.5 cm. back from the antefix; these were to enable the unit to fit over bosses pierced by nail-holes, which projected from the side-edges of the roof-tiles.

Height as restored 47.3 cm., maximum width 26.9 cm.

Johnson, o. c., p. 83, fig. 41, left and middle.

II: 4 — Revetment plaques similar to those attributed to the *aedes Iovis*, except for the different direction of the spirals and minute details. The upper leaf-and-dart cyma of the two types would be indistinguishable were it not for a conspicuous crack in the mould of the present specimens, which has left a sharp ridge at the right-hand edge of every unit.

Traces of colouring: — Palmettes, red on a black ground; S-spirals, yellow on a blue ground; buds, yellow and magenta.

Height 60 cm., width 39.5 cm.

Johnson, o. c., pp. 83 f., fig. 42, right.

In addition to the terracottas just described the excavations at Minturno brought to light several other types of terracotta ornament, some of which were ascribed to the Republican stoa built after the fire in 191 B. C., while others were attributed to the second stoa (after 44 B. C.), or to the so-called Temple B (also after 44 B. C.).

Terracottas from the *Republican stoa* (191—44 B. C.).

II: 5 — Antefixes in the shape of a winged satyr, standing with his feet wide apart and playing the syrinx. He has stubby horns growing in the roots of his shaggy hair, and pointed ears. He is naked except for boots and a lion's skin, the scalp of which covers the top of his head, while the front paws are tied across his chest, and the hind paws and the tail dangle by his thighs. The antefix is braced by a flying strut; in the top of the head is a hole for a *meniscus*.

There are four sub-types of this antefix, attesting how the type was reproduced for the sake of repairs, first from the original mould, then, probably, as a remould from another antefix, and finally, as a free-hand copy.

The motive is known from a fragmentary antefix, of unknown provenance, in the Museo di Villa Giulia (No. III: 17).

Height as restored 54 cm., greatest width 21.8 cm.

Johnson, *o. c.*, pp. 85 f., fig. 43.

II: 6 — Antefixes in the shape of a winged girl playing the double flute. She is naked except for buckled slippers and a scarf, whose ends dangle beside her, tied inadequately about her waist just above the navel. On her head she wears a low, wide *polus*, with a hole for the *meniscus*. Her hair is parted in the middle and brought down over her shoulders in braids. The wings terminate in curious whorls just above the level of the knees.

A small fragment of a similar antefix was found at Ardea (Acropolis, No. III: 4).

Height as restored 51 cm.; maximum width 26.5 cm.

II: 7 — Revetment plaques composed of three elements. Above is a row of short, curved, and concave strigils, separated by grooves. Below this, between two roll-mouldings, is a narrow fascia decorated with two rows of palmettes, upright above, hanging below, with a row of S-spirals in the middle, and thin, debased lotus-flowers inserted between the palmettes.

Colouring: — Strigils, yellow, blue, red, magenta in regular alternation; grooves, black; flower-stalk, yellow on a magenta ground; palmettes, alternately red and yellow, outlined in black on a red ground; lotus-flowers, blue and yellow; spirals, blue on a red ground.

Height 49.5 cm.; width 51.9 cm.

Johnson, *o. c.*, pp. 87 f., fig. 44.

Terracotta acroterion from an unknown building.

II: 8 — From an unknown building comes an acroterion in the form of a winged Victory, applied in high relief to a heavy flat plaque whose margins are developed at the top and upper sides into wings, at the lower sides into streaming drapery. The following parts are missing: the tip of the right wing, the head and neck, the right arm from the shoulder, the left wrist and hand, and the right leg from the knee. The borders of the plaque are intact except for the tip of the right wing, and half the base.

The figure is clad in a very long chiton with apoxygma girt below the breasts; the left foot, showing beneath the edge of the garment, wears a simple shoe with an overhanging tongue. The right arm was raised aloft and probably carried some attribute; the left is held along the side. The advanced right leg appears bare between folds of drapery. The wings are lowered; only the last two rows of feathers are modelled.

The body of the figure is hollow, and fingermarks on the interior surface showed that the relief was pressed into a mould and then applied to the already prepared plaque. In the back of the plaque are two holes, cut before firing and probably intended for the insertion of metal struts to brace the figure in position on the temple; these struts were

fastened by means of molten lead poured into the hollow interior after baking. The plaque was originally extended below the feet of the figure to form a notched support fitting over the ridge-pole tile-cover.

The clay is light pinkish tan in colour, and relatively free from impurities. The surface colours were applied after firing over a white sizing. At the moment of discovery a few remnants of these colours were preserved: the chiton was light red; the apodygma and wings, light blue.

Total height as preserved 64 cm.; highest relief 1.05 cm.

The date of this piece seems to be the early II century B. C.

Johnson, *o. c.*, pp. 88 f., fig. 45.

GROUP III.

(After 44 B. C.)

To this group belong the following two types of terracotta decoration:

III: 1 — A series of antefixes in the form of a palmette rising from a pair of spirals; the palmette has four petals on either side, issuing one above the other from a tiny central stalk with a flower at the top. The antefix is not braced to the cover-tile by a strut, but the clay of the latter is banked up to the antefix. There are two types of clay, coarse and fine-grained, both containing mineral particles. These antefixes are assigned to the second stoa.

Height 34.8 cm.

Johnson, *o. c.*, p. 90, fig. 41, right.

III: 2 — Antefixes representing the »Persian Artemis», of a type similar to that of the Capitolium (No. II: 3) but still more decadent. The clay is well levigated, bright brick-red and well fired; the fragments give a metallic sound when struck. These antefixes are ascribed to Temple B.

Height 45.8 cm.

Johnson, *o. c.*, p. 90, fig. 41, middle.

ARCHITECTURAL TERRACOTTAS FROM THE TEMPLE OF DEA MARICA¹.

Mingazzini, *Il Santuario della Dea Marica alle foce del Garigliano*, in *MAL*, 37:2, 1938, cc. 693 ff., pls. I—XI; Mustilli, *StE*, 12, 1938, pp. 379 ff.

The famous sanctuary of Dea Marica,² situated between Minturnae and the sea, on the right bank of the river Liris,³ now Garigliano, was excavated in 1926, the precise site

¹ The report of the excavation of this sanctuary appeared just in time to be taken into account for the present book, but I have not been able to reproduce any of the architectural terracottas from the temple, since the printing of the Plates was already finished at that time.

² For the evidence of this goddess and her sanctuary, see Mingazzini, *o. c.*, cc. 941—952, where the earlier literature is cited.

³ Strabo, VI, 321.

having been identified by Giglioli in 1910, on the basis of literary and epigraphical evidence.¹

The excavation revealed two periods, distinguishable on the basis of the stratification and of the material used: one earlier temple, built of blocks of dark tufa joined by a sort of *impasto* made of tufa debris; and another, later temple, constructed above the first, of brick-faced concrete, with a socle of travertine and columns of marble. This later temple, being of Imperial date, has not to be considered here.

Except for a number of architectural terracottas and votive offerings, the remains of the earlier temple consisted mainly of what were shown to be the lateral foundation walls of its pronaos (A and C),² which projected, at a distance of 8.66 m. from each other (the measurement taken between their outer faces), behind the rear wall of the later temple.³ Between these walls the presence of two other parallel walls could be ascertained, one preserved, the other reconstructed (A¹ and B), which apparently served as foundations for two columns. All other parts of the temple proper are either destroyed or covered by the later construction. The said remains, however, suffice to show that the temple — as was to be expected — had only one cella, with a pronaos in front, and that it faced due west. Two long sections of walls (E and F) running one on either side of those already mentioned and parallel with these, together with traces of another wall parallel with the temple front, showed that the temple was erected on an oblong *platea* surrounded by walls, with a wide space in the front of it. Between the wall E and the north wall of the temple, and parallel with both, was a section of another wall (D), the function of which will be discussed later. These are the only sure data; the depth of the pronaos, the length of the cella, the possible existence of a rear chamber and the dimensions of this, remain unknown, and the reconstruction made by the architect F. Pfister,⁴ which is based on certain assumed proportions and coincidences between the walls of the earlier temple and those of the later one, is hypothetical,⁵ especially as the front part of the later temple is a pure reconstruction, based in its turn on the supposed dimensions of the earlier building.

The earlier temple is dated, mainly on the basis of the discovered fragments of its protective decoration of terracotta, to the late VI century B. C. The greater part of these terracottas — which are, however, not very numerous — forms a homogeneous group datable to the said period, while a few fragments are to be gathered in a second group, attesting a renovation, complete or partial, of the temple's fictile decoration made in later times, probably in the I century B. C. Of especial importance is the fact that the archaic terracottas from this temple show a close affinity to those found at Capua and Cumae; in certain cases it is evident that the terracottas at the two sites have been produced

¹ Giglioli, *Ausonia*, 6, 1911, pp. 60—71, figs. 9—12.

² The letters refer to the plan given by Mingazzini, *o. c.*, pl. XLV.

³ Note that the later temple faced in the opposite direction to the first.

⁴ See the plan just cited.

⁵ Pfister assumes, as regards the earlier temple, that

the front wall of its cella coincided with the rear wall of the later temple, and that the line of the pronaos front is indicated by a block projecting from the north platea wall (E), although the column foundation B proceeds beyond this line. According to Pfister's reconstruction the temple had a total length of 16.98 m.

by means of the same moulds. We have thus to assume that the erection and decoration of the temple of Dea Marica was the work of Campanian artists.

GROUP I.

I: 1 — Antefixes of semicircular form decorated with erect palmettes in relief. There are eight variants of this type of antefix, different in shape, size, and polychromy.

a — The palmette is of strictly semicircular form, with ten lobate petals, and is arched over by a row of short, thick tongues which are separated from the palmette by a groove. The thin fascia below served as a base.

Colouring: — Palmette petals and leaves outlined in purple; traces of black on tongues. Total height 15.5 cm., width of base fascia 22.5 cm.

Mingazzini, *o. c.*, cc. 726 f., Nos. 1—3, pl. V: 9.

b — The palmette is high and narrow, with nine lobate petals, and is arched over by a row of tongues which are separated from the palmette by a thin torus ending against a thin fascia, which serves as a base.

Colouring: — Tongues, palmette petals, and torus outlined in purple; on torus, oblique bands of black, white, and purple; on base fascia, double vertical lines of purple forming a pattern of rectangles.

Height 18 cm., width at base 18 cm.

Mingazzini, *o. c.*, c. 727, Nos. 4—9, pls. V: 7, VI: 10.

c — The palmette, seven-petalled, is almost semicircular and arched over by a row of short tongues separated from it by a groove; the lower fascia has a moulded tongue-pattern. This fascia did not serve as a base but hung free for 3 cm.

Colouring: — Palmette petals, alternately black and purple, outlined in white, and with nucleus in the same colours; the tongues are coloured purple and black in a curious manner, nine units at the top being purple, while the remaining, five to the left and seven to the right, are black.

Height 16 cm., width at lower fascia 19 cm.

Mingazzini, *o. c.*, cc. 727 f., Nos. 10—14, pls. V: 5, VI: 1.

d — Fragment of a palmette antefix, differing from the previous types especially in the form of the tongues, which are flat and separated from each other by raised edges; the base fascia is slightly concave.

Colouring: — The tongues are painted in purple, black and white, and black, with purple contours; on torus, oblique stripes of purple, white, and black; on base, metopes marked off with black vertical lines, and decorated with purple cross lines.

Mingazzini, *o. c.*, cc. 728 f., No. 15.

I: 2 — Antefixes in the shape of a human head, very archaic in type, with horizontal, almond-shaped eyes, pointed at both angles, a sullen mouth, ornamentalized ears placed

very high, and hair dressed in *Etage*-fashion, with a scalloped edge above the forehead and three pearl-rope tresses at either side. There is no separate base. The sex is uncertain, the hair recalls statues as the Delphic youths, Cleobis and Biton, but has parallels also in female statues, such as the Auxerre-statuettes and the statue of a seated woman from Tegea; the fact, further, that on one of the Campanian antefixes cited below there are traces of a necklace seems to speak in favour of the female character of these heads, and so does the general preponderance of female types — apart from the silens — among the antefixes here concerned.

Colouring: — On lips, traces of purple; on ears, traces of purple indicating ear-rings; eyes, outlined black; hair, black.

Height 17.5 cm., width at lower edge 17.5 cm.

The type is identical with the one illustrated by Koch, DC, pl. XIX: 1, but the Minturno antefixes are a little smaller than this, which may perhaps indicate that they are the result of a remoulding from one of the Campanian specimens.

Mingazzini, o. c., cc. 738 ff., Nos. 1—7, pl. V: 2, 4.

I: 3 — Antefixes showing a female head of archaic type, with oblique, almond-shaped eyes, highly arched brows, a smiling mouth, and a pointed chin. The ears are placed very high and are adorned by concave disc-shaped ear-rings; on the head is a diadem. The hair is arranged in a row of scallops above the forehead; two pearl-string tresses hang down from behind the ears on either side, curving outwards below. Between these tresses is the plastic edge of a chiton. The head is arched over by a torus ending in volutes below. From this torus spring a row of convex, cordoned strigils curved outwards and surrounded by a frame of four bands ending in volutes, which are tied together in pairs from which small palmettes grow out; in the corners of the lower, single volutes similar palmettes are placed. The base consists of two flat fasciae, recessed step-fashion, the lower somewhat shorter than the upper.

The colouring differs from one specimen to another and is best illustrated by the drawings that accompany Dr. Mingazzini's publication. Here only the main features are indicated. The flesh is white; lips and nostrils, purple; eyes, outlined in black, with irises composed of a black outer and a purple inner circle; hair and brows, black; on ears, concentric curved lines of purple; ear-rings, black with white dots; necklaces and patterns of chiton, black and purple in various combinations of lines and dots. On torus, oblique bands of black, white, and purple. Strigils, alternately black and purple, with white central tongues and white cordons; or white with tongues and cordons alternately black and purple. The base fascia present different geometric patterns — maeanders, squares, lozenges, chevrons, chequers — of different form and in different combinations, in the usual colours: black, white, and purple.

Maximum height 45 cm., width of lower base fascia 22.5 cm. Maximum length of cover-tile 30 cm.

Mingazzini, o. c., cc. 730 ff., Nos. 1—19, pls. V: 11, VI: 3—9.

I: 4 — Antefixes showing a female head very similar to the previous type, but different in some details: the hair is in nine scallops above the forehead instead of in six; there are

three tresses on either side instead of two; the moulded chiton edge is double; three base fasciae instead of two; the torus encircling the head is separated from the strigils by a flat band; and there is no palmette decoration outside the strigilation.

Colouring: — On torus, band, and base fasciae, oblique bands (lozenges) and squares in black, white, and purple; strigils, alternately black and purple, with white edges.

Maximum height 42 cm., width of base 25 cm.

Mingazzini, *o. c.*, cc. 735 f., Nos. 20—32, pl. VI: 2, 12.

I: 5 — Female head from an antefix similar to the previous ones, but smaller and without diadem; the features are a little less archaic than those of the preceding heads. To this head probably belongs a fragment showing a broad out-curved stalk with a hanging lotus-flower; perhaps also a base with two linked volutes and traces of pearl-string tresses turned outwards. If this be right we have apparently to do with a type of antefix similar to the Campanian ones illustrated by Koch, DC, pls. XII: 2, 5, XIII: 2, 3, XXXIII: 1. No traces of colouring.

Mingazzini, *o. c.*, cc. 736 f., Nos. 33—35, pl. V: 1, 6, 10.

I: 6 — Fragments of antefixes showing a gorgon in low relief, within a field framed by two flat bands ending in volutes above and below; the two volutes meeting above are linked together and crowned by a five-petalled palmette, and three-petalled palmettes are inserted above the lower volutes. The gorgon is running towards the right, carrying a snake in either hand. She wears a short chiton girt at the waist and has a flat polos or diadem on the head. Two large, recurved wings issue from her shoulders, and on the feet are similar, smaller wings. The face is surrounded by a beard; the eyes are very long and oblique, the mouth grinning, with protruding tongue. The hair is in long straight tresses and in a double roll above the forehead. The breasts are clearly indicated. Base in three fasciae.

Colouring: — Gorgon's chiton, purple with black border; teeth, white; wrinkles on forehead, cheeks, and round mouth, black; wrinkles on nose, purple; diadem, black with white maeander; ribs of wings, black with white dots; serpents, black. Palmette petals, alternately black and purple. On base fasciae, geometric patterns in the same colours.

These antefixes are almost identical with those from Capua illustrated by Koch, DC, pl. XXXV: 1.

Estimated height 50 cm.

Mingazzini, *o. c.*, cc. 740 f., pls. IV: 5, VII: 1—3.

I: 7 — Fragments of eaves-tiles. These tiles had raised side-edges, rounded on the insides, and were provided with a run-off, or drip, in the form of a flat, hanging front edge set at right angles to the tile and strengthened by a roll at the inner angle; a similar roll ran along the upper front edge of the tile, above the drip. The side faces have raised contact surfaces of longish triangular form. Small bosses pierced by nail-holes projected from both side edges, to keep the cover-tile in place.

The painted decoration consists of the following elements. On the visible part of the underside is a double guilloche in black, white, and purple, enclosed by two parallel

dark bands; on the front of the drip-edge is a maeander pattern in the same colours; and on the rolls are oblique bands of alternating black, white, and purple. The upper surface of the tiles was divided into four triangular fields, black and white, by two diagonal lines, the cross-point of which is marked with a small circle. The patterns are drawn with a stylus and with the help of compasses, before the colours were applied; in some cases the brush was evidently fastened to one leg of the compass. The colours are laid on a yellowish slip. On one of the fragments is the incised mark .

The triangle pattern on the upper side of the tiles permits a calculation of their length, which was about 72 cm. The width is 49.5 cm. The projection was about 24 cm. Thickness 4 cm.

This type of eaves-tile reminds one of another similar tile from Sant' Angelo in Formis (Koch, DC, p. 22, B, pl. II: 3 a—c), which, however, has a simpler drip-edge and a more complicated guilloche, with a row of small palmettes in the centre; another tile from the same place (Koch, DC, p. 20 f., pl. II: 2) has a guilloche similar to that of the present type, but no drip-edge; this last type is also represented at Cumae (Gàbrici, MAL, 22, 1913—14, cc. 551 f., fig. 200). For the decoration of the upper side, cf. a tile from Cumae (Gàbrici, o. c., cc. 552 f., fig. 201 a).

Mingazzini, o. c., cc. 720 ff., Nos. 1—10, pls. I: 1—3, III: 4, 11.

I: 8 — Fragments of eaves-tiles, similar to the previous type, but without contact surfaces on the side faces and with a different decoration on the underside, on which, instead of the double guilloche, there is a border of triangular and rhomboid fields in black and white.

Width of tile 47 cm.

Mingazzini, o. c., cc. 723 f., Nos. 11, 12, pl. III: 3.

I: 9 — Fragments of eaves-tiles, differing from the preceding types in the total absence of drip-edge and of lateral contact surfaces and in the shape and position of the bosses for the fixture of the cover-tiles, which are small and rectangular, not pierced by nail-holes, and separated from the side edges. The decoration of the under side consists of a row of concentric circles, three on either tile, painted in black and purple on a white ground; the front edge is decorated with rectangles in the same colours.

For the decoration cf. similar tiles from Sant' Angelo in Formis and Cumae (Koch, DC, p. 16, fig. 19, p. 21, fig. 30; Gàbrici, MAL, 22, 1913—14, cc. 552, figs. 201, 201 a); for the shape and place of the cover-tile stopper, cf. the tile from Cumae published by Gàbrici, l. c., and another from the same place, Gàbrici, l. c., cc. 553 f., fig. 202 a.

Estimated width 50 cm., thickness 2.7 cm.

Mingazzini, o. c., cc. 724 f., Nos. 13—15, pls. III: 10, IV: 3, 6.

I: 10 — A fragment of an eaves-tile decorated with a guilloche on the underside and with oblique bands of black, white, and purple on the front edge; the drip is reduced to a small edge.

Mingazzini, o. c., c. 725, No. 16, pl. III: 6, 7.

I: 11 — Fragments of rain-tiles with rounded side-edges undercut at the corners for the overlap; the system is a simplification of that shown by the Campanian tiles illustrated by Koch, DC, fig. 1. Thickness of tile at end 2.5 cm.

Mingazzini, o. c., c. 725, Nos. 17—22, pl. III: 8.

I: 12 — Fragments of rain-tiles of the type usual in Latium and Etruria, that is, with side edges square in section and increasing in width downwards, with incisions at the lower corners to allow insertion between the side edges of the following tile. On the upper side are traces of decoration in square fields of black and white.

Mingazzini, o. c., cc. 725 f., pl. IV: 7.

I: 13 — Two fragments showing a row of curved, convex strigils, cut off vertically above; the back follows the curve of the strigils and ends with a vertical edge above their tops. Probably from a pedimental sima.

Mingazzini, o. c., c. 756, pl. X: 4.

I: 14 — Fragment of a semi-cylindrical ridge-tile with remains of a central acroterion in the form of a bull modelled in the round. The tile fragment comprises part of the right half, with two curved excisions in the lower edge. From the top of the tile projects a small horizontal platform supported by a miniature Doric column of archaic type; this platform served as the base for one of the bull's legs, the hoof of which remains attached to it. The rest of the bull is totally lost, except for its head, a fine piece of archaic sculpture; the horns, however, are broken away. The bull apparently stood above the apex of the pediment, in the longitudinal direction of the ridge, but it is not immediately clear whether the preserved hoof belonged to its right foreleg or hind-leg. If the former was the case, there are two possibilities: 1) the bull stood on the second ridge-tile from the front, and the quarter-circle excision below the base for the hoof served to receive the end of an ordinary cover-tile; this, however, is not very probable, for then the acroterion would have been placed too far from the apex of the pediment; or 2) the bull stood on the first ridge-tile from the front; then, however, other difficulties arise: a) the excision in the front of the tile would then have served to receive the cut-down sima, like the notches behind the disc of a central acroterion from Capua (Koch, DC, pp. 7 f., 73, fig. 13, pl. XX), a purpose for which, however, its form and size do not seem to be intended; b) there are no traces of a disc or other end-piece for the ridge-tile, and Dr. Mingazzini's supposition of a separate end-plaque fastened to the ridge-tile by the aid of two holes in the front of the base for the hoof, and covering also the end of the column, is structurally inadmissible; c) assuming that the ridge-tile stopped, without end-piece, against the back of a sima, the excision would be wholly superfluous. If, on the other hand, the hoof is that of the right hind-leg, all these difficulties disappear; we must then, however, assume that the bull was made in two pieces attached to two tiles, but this may well have been the case, in analogy with other terracotta sculptures, for instance figure No. I: 1 from Lo Scasato, Civita Castellana, and is perhaps positively indicated by the different colour of the clay of the two fragments preserved.

Colouring: — The tile seems to have been coloured uniformly white, except for a band of black along the lower edge, corresponding in width to the height of the cover-tile openings, and a narrower, transverse band of black just behind the platform. On this platform, and on the bull's head, are faint traces of purple.

Maximum height of tile fragment 25 cm., maximum length 35 cm.; distance between cover-tile openings 25 cm.; width of platform 18 cm.; projection of platform 13 cm. Estimated width of ridge-tile 38 cm. The bull was about one-third life-size.

There are also fragments of ordinary ridge-tiles, equal in shape and size to that with the bull acroterion, with an inner width of 38 cm. The tiles were thinned at the end for the overlap on the next unit, and were decorated with two mouldings, one roll-shaped, the other flat, just behind the thinned edge.

Mingazzini, o. c., cc. 742—747, 750 f., pl. VIII: 1—6.

I: 15 — Fragment of a palmette with thick, lobate petals, probably from an acroterion. The petals were outlined with black and purple lines. The length of each petal, not counting the small fragment of the nucleus preserved, is 14.5 cm.; thickness 4.5 cm.

Mingazzini, o. c., cc. 749 f., pl. V: 3.

I: 16 — Fragments of semi-cylindrical ridge-tiles, different in size and shape from those previously described and probably substitutes for these. The end of one of these tiles has a projecting, curved tongue, which was to be inserted into the adjacent tile.

Mingazzini, o. c., c. 751, Nos. 2—7, pl. VIII: 7.

I: 17 — Upper left corner of a flat, painted plaque which, from the pointed angle formed by the two intact edges, from the presence of a nail-hole, and from the fact that the vertical edge to the left is painted, while the upper, sloping edge is not, may be considered with certainty as a part of a plaque that covered the end of the right-hand *mutulus* in the pediment. The slope of the raking cornice, deduced from this corner, was 13° .

On the fragment are seen a raised right hand, palm open and turned towards the spectator, the point of a recurved wing, and minute traces of a snake: elements which suffice to reconstruct the picture of a running Gorgon of the type shown by the antefixes N:o I: 6. The representation was enclosed by a maeander border painted in white and purple with the help of incised lines. The Gorgon's hand is white; the wing, which overlaps on the border, has white feathers, but the rigid part is purple with white dashes indicating down. The background is cream. The vertical side edge is decorated with squares of black, white, and purple.

Height of fragment, measured along right edge, 16 cm.; thickness 2 cm. Estimated width of whole plaque 27 cm.; estimated height (uncertain) 42 cm.

Mingazzini, o. c., cc. 751 ff., pl. IV: 2, 8.

I: 18 — Revetment plaques composed of three elements. Above is a series of short, curved, convex strigils, separated by grooves and cut off vertically above. In the middle is a broad flat fascia, separated from the strigilation and from the underlying fascia by

rolls. The lower fascia is decorated with a relief pattern composed of a row of seven-petalled palmettes hanging from the volutes formed by flat arching bands, and alternating with upright lotuses; the lower parts of the palmettes hang free. There are nail-holes, partly with bronze nails remaining, in the strigilation and in the lower fascia below the roll.

Colouring: — On flat edge above strigils, lozenges to right; on strigil ends, concentric rings of black and white, with purple centres; strigils, every second purple (the others have lost their colour); on upper roll, oblique bands of black, white, and purple to right; on plain fascia, guilloche; the rest of the plaque has lost the colours.

Length of plaque 50 cm., height, not including free parts of palmettes, 39 cm.; total height 44 cm.

These plaques are identical with specimens found at the temple of Mater Matuta at Satricum (No. I: 5) and probably come from the same mould as these; the differences in dimensions are no doubt due to the fact that the plaques from the latter site are heavily restored. The same type of plaque is represented by two small fragments and part of a mould in the Museo Campano at Capua (Koch, DC, p. 88, fig. 110, pl. XXVII: 3) and by fragmentary plaques from Segni, (No. I: 10; Delbrück, CS, pl. V: 1); these plaques, however, are not identical in details.

Mingazzini, o. c., cc. 756 ff., pls. IX: 4, X: 1, 2.

I: 19 — Fragment of a revetment plaque, broken on all sides, with a lotus in high relief, between two volute bands placed asymmetrically. No traces of colouring.

Mingazzini, o. c., c. 758, pl. X: 3.

I: 20 — Fragment of a rectangular thick plinth, with a square member on the under-side, which was no doubt sunk into some other member, as is suggested by two nail-holes piercing the projection horizontally, and by two other holes bored vertically through the plinth. On the plinth are the remains of two paws of a feline animal, or of a sphinx, coloured yellow with maroon claws. The upper surface of the plinth is divided lengthways in two stripes of white engobe and of maroon colour. The use of this piece is uncertain; perhaps it had no architectural-decorative function at all.

Length of plinth, as preserved, 28.5 cm.; width as preserved 16 cm.; thickness 3.6 cm. Width of underlying member 6.3 cm., height 3.8 cm.

Mingazzini, o. c., cc. 758 ff., pl. XI: 1—5.

GROUP II.

II: 1 — Two fragments of a pedimental sima in the shape of a triglyph frieze adorned with animals in relief. One fragment shows the head and long hairy neck of a feline animal to the left; the plaque is edged by a torus above, and to the left are traces of a triglyph. The other fragment shows the hind portion of a winged she-griffin to the right; above is a torus. That these fragments formed part of a pedimental sima is shown by the fact that the plaques increase in thickness towards the bottom; none of them, however,

preserves traces of the tile. The sima may be completed with the help of two sima fragments from Capua (Koch, DC, pp. 84 f., pl. XXVI: 5, 6) which are absolutely identical with those from Minturnae, so that we may assume that all pieces come from the same mould. From one of the Capua fragments the width of the metopes can be made out as 20.8 cm.; the width of the triglyph is 8.4 cm. Assuming that each unit of the sima was composed of two metopes and two triglyphs, the length of these units was 58.4 cm.¹ The height of the sima was somewhat over 28 cm., which is the height of the largest of the fragments from Capua.

The fragment with the griffin preserves traces of a white engobe but no surface colouring.

Mingazzini, dating the fragments to about 510 B. C., considers it remarkable that the raking cornice of an archaic temple was adorned with a triglyph frieze, attesting a lack of architectural feeling very singular in so early a period. In my opinion, however, the style and execution of the animals, the form of the attenuated triglyphs,² and the lack of surface colouring, point to a much later time, probably the Hellenistic period, in which an illogical use of Greek architectural elements is not unparalleled.³

Mingazzini, o. c., c. 755, pl. IV: 1, 4.

II: 2 — Upper part of a winged female figure, clad in a short-sleeved chiton girt at the waist. The figure's left hand is brought to her waist and probably held some object now lost, traces of which are visible on the breast. The right arm and most of the wings are broken away. Probably we have to do with an acroterion representing Victoria carrying a statuette of Victoria. According to Dr. Mingazzini, the features of the head and hair-dress point to the Augustan period; the quality of the clay, which is better purified than that of the archaic pieces, and has a thin white cover, also points to a late date. Cf. the Campanian antefix reproduced in Koch, DC, pl. XVI: 3; for the stylisation of the folds, cf. *ibid.*, pl. XV: 4.

Total height as preserved 33.5 cm.

Mingazzini, o. c., cc. 747 ff., No. 2, pl. IX: 1—3.

II: 3 — Semicircular palmette antefixes apparently made as substitutes for those of No. I: 1.

¹ Mingazzini assumes a unit of two metopes and one triglyph, which gives him a length of 50 cm. corresponding to the width of the rain-tiles. But this arrangement is impossible because the continuous alternation of triglyphs and metopes requires an even number of these elements on each unit; and the correspondance between the estimated length of the sima and the width of the rain-tiles means nothing, for the pedimental sima was of course attached to the side edges of the tiles.

² For the form of triglyphs, cf. Marquand, *Greek Architecture*, p. 109 f., figs. 126—132.

³ Cf. the rock-cut tomb façades at Norchia, in which Ionic dentils are introduced above a triglyph frieze: Durm, *BER*, fig. 162; and the 'Corinthian-Doric' temple at Paestum, showing Corinthian columns, Doric triglyph frieze, and Ionic dentils: Robertson, *GRA*, fig. 91.

a — A fragment different from the early specimens in form and in the quality of the clay, which is rather light and well purified; of the decoration remains only a herring-bone pattern incised free-hand on the outer edge.

Mingazzini, *o. c.*, c. 729, No. 16.

b — Semicircular antefixes with a palmette of five cordoned petals but without the framing leaves; no traces of polychromy. The lower edge hung free for 3.5 cm. From the free style and coarse execution apparently a late substitute.

Height 12 cm., width at base 15 cm.

Mingazzini, *o. c.*, c. 729, Nos. 17—21, pl. V: 8.

c — Semicircular antefixes with a palmette of seven petals, very thin and coiling in opposite directions at the ends; the lower edge hung free for 3.5 cm. No traces of polychromy. The degenerate style and the absence of surface colour assign this type to a late date, probably to the end of the Republic.

Height 12 cm., width at base 15.5 cm.

Mingazzini, *o. c.*, cc. 729 f., Nos. 22—25, 26, pl. VI: 11.

II: 4 — Fragments of rain-spouts in the shape of lions' heads, carelessly modelled and very rubbed. Probable date: end of Republic.

Mingazzini, *o. c.*, c. 756.

A reconstruction of the archaic temple is subject to various difficulties caused by the scarcity of the actual remains. The preserved portions of the walls are scanty, the architectural terracottas are few and fragmentary, and they were found in a state of utter dispersion, leaving no clue as to their distribution on the temple. The reconstruction made by the architect F. Pfister (in Mingazzini, *o. c.*, cc. 699—715, figs. 3, 4, pls. III: 1, 5, 9, XLIII—XLV) cannot be regarded as reliable, and the restorer's view that »the hypothetic elements are fortunately rather few» is certainly too optimistic.

As pointed out above (p. 484) the length of the temple cella is unknown, the existence of a rear chamber is hypothetical, and the depth of this chamber, its existence being assumed, is unknown. The width of the building is deduced from the foundations of the pronaos, which probably had two columns in antis, as seems to be indicated by the greater thickness of the outer foundation walls.

A remarkable feature is that the distance between the two inner foundation walls (A^1 and B) is considerably smaller than the distance between these walls and the outer ones, so that the scheme of the interaxial distances is 8 : 7 : 8. A probable interpretation of this fact is however given by Mr. Pfister, who thinks that the space between the outer walls (A and C) was divided into three equal parts each 2.24 m. wide, without any consideration of the thickness of the outer walls; for in fact the supposed dividing lines coincide with the axes of the walls A^1 and B. In any case, the position of these walls does not permit any doubt as to the place of the columns.

The approximate diameter of the column bases can be calculated from the width of the inner foundation walls, which is 68 cm., but whether two stone bases found in the

pronaos (f and g) really belonged to the columns is uncertain. Their shape is unusual, and the thin upper part necessitates the assumption that this part was inserted into a wooden shaft, which is not quite convincing. The height of the columns and, consequently, that of the whole temple, is unknown.

For the reconstruction of the roof Mr. Pfister proceeds from a temple width of 8.49 m., assuming a retreating of the cella walls in relation to the outer faces of the existing foundations. Using the pediment angle of 13° supplied by the fragmentary mutulus plaque No. I: 17, and applying the theory argued by Rizzo that the part of the roof projecting beyond the side walls, the Vitruvian *stillicidium*, was one-fourth of the whole slope, he reconstructs a roof measuring 4.37 m. from the gable top to the lateral cella wall, and 1.46 m. from the wall to the edge of the eaves, which gives a width of 5.83 m. for the whole slope, and a projection, measured horizontally, of 1.42 m. Adding to this distance of 1.42 m. 1) 9 cm. for the projection of the upper edge of the end surface of the sloping rafter (the side thickness of which is calculated as 39 cm. from the height of its presumed revetment, the plaques No. I: 18, and 2) 20 cm. for the projection of the eaves-tiles, the reconstructor arrives at a horizontal distance of 1.71 m. from the outer face of the lateral cella wall to the line of the eaves-drop. This distance corresponds very well with the distance between the foundation A and the wall D, which is 1.60 m., especially when to this distance are added 9 cm. for the retreating of the cella wall. According to Mr. Pfister the wall D was built to prevent the water falling from the eaves from flowing towards the temple walls, and in its presence he sees a confirmation of his reconstruction of the *stillicidium* and of the interpretation of the Vitruvian precept for this detail argued by Rizzo. This can be true, however, only under the supposition that there was a channel in the top of the wall, but this seems not to have been the case; otherwise, should the water be carried outside the wall, the *stillicidium* must have projected for at least $(0.9 + 1.60 + 0.42 =) 2.11$ m., and preferably a little more, for the distance of 1.60 m. existing between the walls A and D is apparently taken between the inner faces of the walls, as is clearly seen from the plan (o. c., pl. XLV), and the wall D has a thickness of 0.42 m. Whether the roof of a temple 8.49 m. wide may have had so large a projection, is however doubtful, and the wall D may therefore have had some other function; perhaps the marshy surroundings of the temple necessitated the construction of an additional retaining and protective wall. In any case, the problem of how the Vitruvian precept for the *stillicidium* is to be interpreted is not definitely solved by this reconstruction.

The plaques No. I: 18 were probably used for the revetment of the architrave. Since these plaques are 50 cm. long there would have been 17 units on an architrave 8.49 m. long. Whether the same plaques were also used for the revetment of the front pair of rafters framing the pediment, as Mr. Pfister assumes, or whether the plaques No. I: 19 were used for this purpose, is uncertain, and so is the number of plaques employed, since the length of the rafters, as pointed out above, remains unknown. The plaques in question were probably used also on the long sides of the temple.

As pointed out above (p. 492), the preserved fragments of a sima (No. II: 1) can hardly have belonged to the archaic temple, but betoken a late renewal of the temple's terracotta decoration, like the antefixes No. II: 3. Instead of the said fragments there are

two fragments of a *sima* of true archaic type (No. I: 13), which we have to ascribe to the front pediment of the temple, and also to the back pediment, if there really was one, which is uncertain; the assumption of different *simae* on the front and back pediment, proposed by Pfister, is highly improbable.

For the tympanum Mr. Pfister assumes an inner roof above the architrave, slightly sloping forwards, at a degree determined by the height of the *mutuli*, in accordance with the Nemi pediment, and to this roof he ascribes the rain-tiles No. I: 12 and the antefixes No. I: 2. This much is probably right, but when the author refuses to reconstruct a roof projecting beyond the front of the temple according to the precept of Vitruvius (who says that the projection ought to be $\frac{1}{4}$ of the height of the columns) on the assertion that the Nemi pediment does not exhibit any such projection, he is positively wrong. For the Nemi pediment does really not represent the part above the *pronaos*, but the part projecting beyond it, which is evident from the fact that the under-side of the fragment does not show any sign of supporting elements, as was clearly pointed out by Rizzo; the rear wall of the recessed pediment rested above the temple front, and the inner roof is to be considered as resting on beams fastened between the *mutuli*. The same system, moreover, is clearly shown by one of the temple models from Satricum (No. 40, figs. 7—8), showing a projecting gable roof, a rear pediment wall set above the front columns, with traces of a sloping inner roof. There is consequently no evidence for the distinction made by the author between a system with a sole gable roof projecting in the front, and a system with a non-projecting gable roof combined with an inner flat roof; the system presented by the two temple models just mentioned, and the one described by Vitruvius, are evidently the same.

The antefixes with female heads (Nos. I: 3—I: 5) and with the running Gorgon (No. I: 6) are probably to be ascribed to the long sides of the temple, but the exact distribution of the types is unknown.

Whether the roof projected also at the back of the temple, and the length of this possible projection, is uncertain. That it really did so, is however suggested by the fact that two small fictile models of houses or temples found with the *stips votiva* of the sanctuary (o. c., cc. 921 ff., Nos. 10, 16, pl. XLII: 3, 4) present this peculiarity; but the excessive projection of 1.50 m. calculated by Mr. Pfister (o. c., cc. 713, fig. 4) on the hypothetical distribution of the rafters, is certainly to be dismissed. It is not improbable that the palmette antefixes No. I: 1 were placed on the inner roof of the back pediment.

The *columen* end was in all probability covered by a plaque of the same type and execution as the *mutulus* plaque No. I: 17. The ridge of the roof was covered by the tiles No. I: 14, the end one of which carried the figure of the bull, which served as a central acroterion; how this tile was finished off in the front, whether it had an ornament visible between the uppermost units of the *sima*, or whether it was hidden behind this, is uncertain. The lateral acroteria were probably in the shape of large palmettes, as is suggested by the fragment No. I: 15.

TERRACOTTAS OF UNCERTAIN PROVENANCE.

GROUP I.

Archaic terracottas.

I: 1 (Pl. 153: 519) — Fragmentary antefix representing a harpy flanked by two nude youths, who are being carried away by the monster. The upper part of the harpy has the form of a woman's breast covered by a cape, with two human arms clasping the youths, while the lower part is that of a bird, with a fan-like tail and two bird's claws gripping one leg of either youth; in the middle of the bird-like part is a knob-like elevation with a hole in the centre, marking the anal opening. The youths are both in the same position, grasping the wrist of the carrying arm with one hand, and with the other holding on to one of the hair-tresses of the monster. The harpy's head, right claw, and end of tail are missing; from her shoulders issued a pair of wings, but of these only minute traces are preserved. The heads of both youths are missing, parts of their legs and feet are broken away, and their arms, shoulders, and breasts are rubbed. At the back of the antefix are three branch-like struts (See Pl. G: 3).

Colouring: — Flesh of harpy, white; hair-tresses, black; nails of hands, outlined with black; cape, dark red with a black hem round the neck and a white border below, edged by a series of black dots above and by a black stripe below; bird-like part of body, light ochre, with scale-pattern outlined in black, with a red dash on each scale; feathers of tail, ochre, edged with black, and with red central stripes. Flesh of youths, light reddish-brown; on their feet are boots painted brownish-black, with a white stripe at the upper edge.

Height as preserved, 29.5 cm.

A similar representation in terracotta, found at Orvieto, is shown by a drawing made from memory, reproduced in Perali, OE, pl. IV: 14.

Rome, Villa Giulia: Reinach, BMM, 37, 1913, p. 67; Cultrera, MAL, 24: 1, 1917, c. 399, fig. 2; Della Seta, VG, p. 208, No. 18002; Van Buren, FTR, p. 27 (Antefixae, Div. VII, type II); Giglioli, AE, pl. CLXXXVIII: 2, p. 35.

I: 2 (Pl. 154: 520) — Antefix in the shape of a silen's head. The silen has a smooth forehead, large bulging eyes protruding between thick lids, under curving, well-marked

brows, a short, snub nose with very broad nostril-wings, and extremely thick lips, the lower with a depression in the middle and a raised outer edge. The equine ears are pricked forwards. The beard is rendered in a smooth curving mass, without a mouche; the moustache is single and drooping. On either side of the beard, above the flat, long base, the nude, hunched shoulders of the silen are indicated, with two long, wavy hair-tresses hanging above them. The head is arched over by a concave, diadem-like band which continues below the ears on either side and probably ended in volutes. From this band rose a strigilated shell, which, however, is now completely missing, except for some minute traces; it extended only as far as the bases of the ears. The volutes of the band are also missing, and so is most of the left shoulder with part of the base and of the hair-tresses, and part of the opposite side of the antefix. At the back is a fragment of a curved cover-tile.

Colouring: — Flesh, light brick-red; hair, beard, outlines of eyelids, and irises, black; arching band, cream with a black outer and a red inner edge; on strigils of shell, stripes of black; on base, black and red chequers on a cream ground.

Height as preserved 29.2 cm.

This head is a masterpiece of archaic sculpture, comparable with the best products of archaic Greek art. It has all the merits of these: great and summary form eliminating all superfluous detail, yet singularly vivid and true, combining realism and monumentality. A peculiar feature are the nude shoulders visible above the base. No replicas of this fine antefix have hitherto come to light. It is said to have been found at Veii; if this is true — and certainly the broad and expressive modelling of this head has something in common with the great terracotta sculptures found on this site — we possess another magnificent proof of the art of Vulca and his school.

Boston, Museum of Fine Arts; Caskey, *Bulletin of the Museum of Fine Arts*, 30, No. 178, 1932, pp. 36 f.

I: 3 (Pl. 157: 532) — Antefix in the shape of a silen's head, with almond eyes, a wrinkled forehead, a snub nose, and thick lips. The hair is in a row of thick spiral locks above the forehead and hangs in three wavy strands at either side of the beard. The beard is long and rendered as a plain mass. The moustache is in two wavy strands at either side of the mouth. The equine ears point straight upwards. On the head is a wreath of ivy-leaves, with berry-clusters below the ears. The base is long and flat, and partly hidden by the beard. At the back is a fragment of a buttress.

Colouring: — Flesh, white; brows and eyelids, black; irises red outlined with black; hair, beard, moustache, and inside of ears, red; on base, white maeander filled in with black above and red below.

Height 20.5 cm.

Rome, Villa Giulia: Della Seta, *VG*, p. 207, No. 25169.

I: 4 (Pl. 157: 535) — Antefix in the shape of a silen's head. The silen has a wrinkled forehead, arched brows in the shape of marked ridges meeting at the root of the squat nose, bulbous eyes protruding between lids rendered as raised rims, a small mouth, and pricked equine ears. The hair is in a smooth mass descending deep in the middle of

the forehead. The beard is also smooth, but has a radiating mouche rendered plastically; the moustache is bifid, coiling at the ends. At either side of the beard are four strands of hair, also coiling at the ends. On the head is a wreath of ivy-leaves, rosettes, and berry-clusters. The base is flat and partly hidden by the beard. Cover-tile with flying strut.

Colouring: — Flesh and moustache, white; lips and inside of ears, light red; beard and rosettes, dark red; brows and eyelids, black; irises, red with black pupils; mouche and berry-clusters, yellow; hair, yellowish-red with black edge and black undulating lines radiating from crown; on base, white maeander filled in with red above and black below.

Height 28 cm.

Antefixes of the same type have been found in Rome (Palatine I: 11) and at Satri-cum (II: 8).

Rome, Museo delle Terme, No. 14460: Van Buren, JRS, 4, 1914, p. 191; id., FTR, p. 9 (Antefixae, Div. II, type I); Paribeni, Le terme di Diocleziano e il Museo Nazionale Romano (1928), p. 273, No. 835.

I: 5 (Pl. 157: 533) — Small head of a silen, probably from an antefix representing a silen and a maenad. The silen has a wrinkled forehead and highly arched brows rendered in the shape of raised rims meeting, but not touching each other, above the root of the nose, which is very broad and snub. The hair and beard are rendered as smooth masses; the moustache is drooping, and below the lower lip is a long mouche. The ears were equine but are now broken off. The back is slightly concave.

Colouring: — Flesh, red; hair, beard, moustache, mouche, brows, eyelids, and irises, brownish-black; inside of ears, white.

Height 11 cm.

Copenhagen, Ny Carlsberg Glyptotek, HIN 478: Riis, Tilskueren, 1938, pp. 394 ff., figs. 2—3.

I: 6 — Antefix showing a silen's head similar to the specimens found at Caere (No. III: 13, pl. 15: 49) and at Narce (No. 1, pl. 57: 189).

Colouring: — Flesh, white; hair and beard, dark red; moustache, lips, and mouche, light red; brows, outlines of eyes, and irises, black; ears, white inside, black outside; on diadem, cross-stripes of red, white, and black; on torus, oblique stripes of the same colours; strigils of shell (mostly broken away), white with red or black central stripes, and black edges; on base, maeander pattern in the said colours.

Height as preserved 25 cm.

Berlin, Antiquarium, No. 543: Panofka, Terracotten des Königl. Museums zu Berlin, pp. 133 f., pl. XLV; Müller-Wieseler, DAK, II, pl. XLI: 494.

I: 7 (Pl. 157: 534) — Antefix showing the head of a negro, with staring eyes and enormously thick lips. The irises and pupils are incised. The shell is completely missing, save for a fragment of a torus which encircled the head. The face was coloured black, with red hair and lips.

Height as preserved 13 cm.

Munich, Museum antiker Kleinkunst, No. 5431.

I: 8 (Pl. 156: 523) — Antefix in the shape of a gorgon's head. The gorgon has a round face with almond-shaped eyes between well-marked rims, a squat nose, and a grinning mouth, whose corners are drawn apart, showing the teeth and four tusks, between which the tongue protrudes. The ears are small and placed very high, on a line with the outer corner of the eyes. The hair above the forehead is in two rows of short, thick, spiral locks, which curl in opposite directions, with two small vertical locks in the middle. At either side of the head hang two plaits of hair, which are apparently formed of two strands twisted together and fastened at the end, though the plaited part is rendered like a series of overlapping shells. Round the lower part of the face, from ear to ear, is a beard formed by a row of flame-like locks. The gorgoneion was surrounded by a shell, but of this remain only the end volutes of the flat band from which the strigils issued. The base is oblong and recedes behind the upper part of the antefix. At the back is a fragment of the cover-tile, but there was no strut. Clay coarse, greyish yellowish-red.

Colouring: — On face, traces of cream; tongue, yellowish-red; hair, black; locks of beard, alternately black and yellowish-red; below beard, edge of tunic marked by a yellowish-red line with alternating black and yellowish-red vertical stripes; volutes, yellowish-red with black centres; below each volute is an apotropaic eye, outlined with black and with a yellowish-red iris; on base, compound maeander in black and yellowish-red on a cream ground, with a cream four-pointed star in the middle, inside a square field of yellowish-red.

Height 25 cm.

The antefix is identical with certain antefixes found at Capua; cf. Koch, DC, pl. 6, No. 3, p. 37, note 1.

Rome, Antiquarium Comunale, No. 3369; Pinza, MAL, XV, 1905, c. 494, fig. 150; Koch, DC, p. 37, note 1; Van Buren, JRS, IV, 1914, p. 190, pl. XXXIII: 2; id., FTR, p. 7 (Antefixae, Div. I, type V), pl. II: 3; Jones, CPC, p. 327, No. 126, pl. 120; Munoz-Colini, Antiquarium, pl. XXX: 1.

I: 9 (Pl. 156: 525) — Antefix in the shape of a female head, with a full, oval face, narrow eyes rendered as prominent swellings, a straight nose, and a full mouth slightly smiling. The right ear — the only one preserved — has the shape of an oval, shallow ornament, turned outwards from the head. The hair is in numerous crimped strands above the forehead and falls to the shoulders in long tresses rendered like rows of square, overlapping scales. Round the neck are traces of a necklace, with a pendant in front. The head is crowned by a plain diadem and surrounded by a thick torus; the shell and most of the base are missing. Coarse, greyish clay; no traces of colouring.

Height as preserved 23 cm.

Rome, Villa Giulia: Giglioli, AE, pl. CLXXIII, p. 32.

I: 10 (Pl. 155: 521) — Antefix showing a female head set in a shell of concave strigils. The face is oval, with almond-shaped, slightly oblique eyes protruding between thick lids, with arched brows, a straight, wellformed nose, a curved, smiling mouth with cleft lower lip, and a firm, prominent chin. The hair above the forehead is in a row of corkscrew curls. The ears are carefully modelled and adorned with large disc-shaped rings. On the head is a diadem; at either side of the neck are the ends of a veil, curving outwards like

the spiral ends of the torus which arches over the head. The base is flat and narrow. At the back is a fragmentary tile and a flying strut. The tops of the strigils are mostly broken away.

The antefix is made of a coarse red clay engobed with a reddish slip, on which a white slip was first applied to face, hair, and spiral torus, and then wiped off on cheek and lips, allowing the red to show through; yellow slip was added on ear-rings and veil.¹ No traces of colouring are preserved.

Height as preserved 41.9 cm.

The style of the antefix recalls the famous terracotta sculptures from Veii, as has been pointed out by Miss G. Richter.

New York, Metropolitan Museum: Richter, *BMMA*, 32, No. 6, 1937, p. 151.

I: 11 (Pl. 156: 526) — Antefix showing a female head, with a rounded face, narrow, oblique eyes between thick lids, and a slightly smiling mouth. The hair is in scalloped waves above the forehead and hangs in two pearl-string tresses at either side. The head is crowned by a diadem; in the ears are disc-shaped ear-rings. The shell is broken away except for a torus which encircled the head, ending in volutes below. The back of the head is hollow, and in the middle of the depression is a buttress.

Colouring: — Hair, dark red; on front of diadem, zigzags in red and black; on upper surface of diadem, red dots and red border, on a white ground; on ear-rings, red edges and centres; on torus, oblique bands of red.

Height as preserved 21 cm.

Geneva, Musée d'Art et d'Histoire: Catalogue du Musée Fol. Antiquités. Première Partie (Geneva 1874), p. 168, No. 782; *Le Musée Fol*, I: 1 (Geneva 1874), pp. 40 ff., pl. XVIII.

I: 12 (Pl. 157: 528) — Fragmentary antefix showing a female head. The face is oval. The hair is in a row of small spiral locks above the forehead and hangs in two thick pearl-string tresses on either side of the neck. There are traces of a necklace, but no ear-rings; on the crown is a diadem. To the left is a concave band ending in a volute. Of the shell remains only a thick torus encircling the head, and some traces of concave strigils.

Colouring: — Flesh, white; brows, eye-lashes, and irises, black; lips and hair above forehead, red; inner side-tresses, black, outer, white; diadem, white with red diamonds and black round dots; upper surface of diadem, red; concave band, white with a red central stripe and black edges; on torus, chevrons in red, white and black; strigils, alternately red and black, with white edges.

Height as preserved 25 cm.

Munich, Museum antiker Kleinkunst, No. 5041: Christ, *Antiquarium* (1901), p. 22, No. 390; Van Buren, *FTR*, p. 19 (*Antefixae*, Div. IV, type XV), pl. XII: 4.

I: 13 (Pl. 157: 529) — Antefix in the shape of a female head of oval form, with small, almond-shaped eyes rendered as slight swellings, a straight nose, and a small mouth,

¹ The description of the clay and engobe is taken over, almost verbally, from Richter, *l. c.*

faintly smiling. The hair is in scalloped waves above the forehead. The crown is covered by a veil and arched over by a diadem, now very much damaged. In the ears are disc-shaped ear-rings, concave, with a knob in the centre. There was no shell; the base is missing.

Colouring: — The colour of the flesh is given by a cream slip. Brows, outlines of eyes, and irises, black; hair and lips, red; ear-rings, red, each with a black cross; on veil, red and black dots; on diadem, traces of red.

Height as preserved 15.5 cm.

Paris, Louvre (From the Campana collection).

I: 14 (Pl. 157: 531) — Small antefix showing a female head, with a full, round face, almond-shaped eyes between thickly outlined lids, a short, plump nose, and a pouting mouth. The hair is in a row of twisted, vertical tresses above the forehead and hangs in pearl-string locks from behind the ears, four on either side. In the ears are disc-shaped ear-rings, with a knob in the centre. The head is arched over by a diadem and surrounded by a shell decorated with volute bands and small palmettes, with a scalloped edge. There is no separate base. At the back are traces of a cover-tile with a support in the shape of a straight ridge. The clay is light grey, with a light yellowish-red slip supplying the colour of the flesh.

Colouring: — Hair, and eye-lashes, dark reddish-brown; irises, red with pupils and outlines in reddish-brown; on diadem, cross-stripes of reddish-brown; volute bands, red on a black ground; palmettes, white.

Height 18 cm.

Geneva, Musée d'Art et d'Histoire: Catalogue du Musée Fol. Antiquités. Première Partie (Genève 1874), pp. 171 f., No. 802.

I: 15 (Pl. 157: 530) — Antefix with a female head identical with the previous one, except that it has a flat, narrow base; the shell is completely missing.

Colouring: — Flesh, white; hair, brows, eye-lashes, and winding of ears, black; lower lip, red; irises, red with black pupils; on either cheek is a red dot. Ear-rings, white with red edges and black centres; diadem, white with red cross-stripes on the front and black dots placed four by four on the upper surface, with a red spiral above either ear. Red necklace with black bullae; on base, red and black cross-stripes.

Height 15 cm.

An antefix similar to this and the previous specimen has come to light at Vulci (No. I: 4).

Munich, Museum antiker Kleinkunst, No. 1001.

I: 16 (Pl. 156: 527) — Antefix in the shape of a female head, with a longish oval face, almond-shaped eyes set horizontally under straight brows, a straight nose, a faintly smiling mouth, and a long, strong chin. The hair is rendered in thin crimped strands, parted above the forehead and overlapped on either side by other similar strands hanging down in a loop in front of the ears; below the ears it hangs in thick pearl-string tresses, three on either side. On the crown is a diadem, in the ears are large disc-shaped ear-rings.

The back of the antefix has a peculiar form. It is flat, with a large, circular cavity behind the face; there are no traces of a tile, but the crown of the head continues backwards and downwards, forming a rounded overhanging tongue projecting from the back proper. This unique form indicates that the antefix was not attached to a cover-tile in the usual way, but was hung on to the raised frontal edge of a terminal tile, by means of the hook-like projection at the back (Pl. G: 4).

Colouring: — Flesh, cream; hair, brows, outlines of eyes, and irises, black; on diadem and ear-rings, red dots; necklace of alternately red and black dashes.

Height 19 cm.

Florence, Museo Archeologico, No. 4686.

I: 17 (Pl. 156: 522) — Antefix showing the head of Juno Sospita, covered by the usual tight-fitting helmet adorned with two rippled goat's horns, goat's ears, and a large, transverse crest, the ends of which hang down at either side. The hair is in long, straight strands hanging down from behind the ears, four on either side. The base is flat and rectangular. At the back are traces of a planed-off cover-tile and of a flying strut.

Colouring: — Flesh, white; hair, brows, outlines of eyes, and irises, black; lips, red; necklace, red line with red and black cross-lines; helmet, in three sections of greyish-black, red, and white, with a white diamond edged with red in front; goat's horns, greyish-black; goat's ears, greyish-black, with red insides; on crest-holder, white maeander filled in with red above, black below; on crest, sections of red, white, and black, with a red border at the outer edge and a serrated stripe along the crest-holder; on base, white maeander filled in with red above and black below. On either cheek are three black hair-locks.

Height 29 cm.

Berlin, Antiquarium, No. 544: Hirt, *Bilderbuch für Mythologie, Archäologie und Kunst*, I, (Berlin 1805), p. 22, vignette 10; Panofka, *Terracotten des Königl. Museums zu Berlin* (Berlin 1842), pp. 32 ff., pl. X; Fottier, *Les statuettes de terre cuite dans l'antiquité*, pp. 224 f., fig. 77; Van Buren, *FTR*, p. 23 (Antefixae, Div. IV, type XXVII).

I: 18 — Antefix showing the head of Juno Sospita, similar to the previous specimen, but smaller and differently coloured. The face is white, with red lips and a red dot on either cheek. The brows, eye-lashes, and irises are black; the nostril-wings and the folds between the upper eyelids and the brows are outlined with red. The hair is dark purple. The helmet is in three sections, of which the front one is yellow edged with red, the middle one, white with a red edge below and black tassels, the upper one black. The right horn is black, the left white. The goat's ears are white, edged with black. Crest-holder, white with embattled black border; crest, white with red and black edges. On base, white maeander filled in with red and black.

Height 24.5 cm.

Paris, Louvre, No. 5148: *Cataloghi del Museo Campana*, Classe IV, serie 3, p. 6, No. 108; Borrmann, *KB*, p. 43, fig. 30; Van Buren, *FTR*, as above.

I: 19 (Pl. 156: 524) — Fragmentary antefix representing the head of Juno Sospita, wearing the well-known helmet with two long, curved horns, goat's ears, and a large,

transverse crest whose ends reached to the base at either side. The features of the head are archaic, with almond-shaped eyes, arched brows, and a row of pearl locks visible below the edge of the helmet; three pearl-string tresses hang down at either side from behind the ears. On the helmet is a row of spiral hair-locks. Above the flat base is the moulded hem of a tunic. At the back are traces of a cover-tile with flying strut.

Colouring: — Flesh, white; hair, black; inside of animal ears, red; on crest, chequers in red, white, and black, and red edges; necklace, red line crossed by red dashes; tunic, black and white with red edge; on base, white maeander filled in with red above and black below.

Height as preserved 26 cm.

Rome, Museo delle Terme, No. 14461: Van Buren, FTR, p. 23, (Antefixae, Div. IV, type XXVII).

I: 20 — Antefix representing the head of Juno Sospita, of the usual type. The lower part is missing and the surface very much weathered. Coarse, greyish clay; on helmet above forehead, traces of yellowish-red; on crest, traces of red.

Height as preserved 22 cm.

Rome, Villa Giulia: Della Seta, VG, p. 207, No. 26745.

I: 21 (Pl. 160: 549) — Small fragment of a relief plaque showing four male figures in various grotesque attitudes. Three of them are moving towards the left, the second with a wine-skin on his shoulders, while the fourth is running towards the right, also with a wine-skin on his back. All the four wear short chitons or skins, girt at the waist. Only the two to the right preserve their heads; they are beardless and have long hair hanging down their backs. In the left corner of the fragment stands a stork or heron. Above are traces of concave strigils rising immediately above the figured fascia. One nail-hole. No traces of colouring.

The movements of the figures have been compared to certain scenes on black-figured vases thought to represent the *kordax*.

Height as preserved 15 cm., length 25 cm.

Rome, Villa Giulia: Pellegrini, StM, I, p. 107, No. 24, fig. 14; Helbig, Führer, II, p. 284, No. 1672; Della Seta, VG, p. 207, No. 25174; Van Buren, FTR, p. 72 (Friezes, Type IX: iii).

I: 22 — Small fragment of a frieze plaque showing a person clad in a mantle and a long chiton girdled at the waist, seated on a folding stool with both arms stretched forwards, holding a staff in his left hand; the head is missing. The fragment reminds one of the friezes from Velletri showing an assembly of deities (No. I: 6), but here the figure is turned towards the right. On chiton, traces of cream, with black outlines; on girdle, black cross-lines.

Dim. 13.5 × 11 cm.

Florence, Museo Archeologico, No. 4685: Pellegrini, StM, I, p. 107, No. 23, fig. 13; Van Buren, FTR, p. 70 (Friezes, Type VII: ii).

I: 23 (Pl. 160: 551) — Terminal tile which formed part of the sima of a pediment. The sima is decorated with figures in high relief, representing a warrior on horseback, galloping

towards the left, and another warrior who stands behind the former to the right, the back towards the spectator, stretching out his left arm from which hangs a piece of drapery, and raising his right to thrust at the rider; in the right hand is a hole suited for the insertion of a lance or similar weapon. Both warriors are clad in short chitons and have cuirasses with movable shoulder-pieces; the one to the right has also greaves. Missing: head and lower half of right leg of warrior on foot; head, right arm, lower left arm, and left foot of rider; head and most of hooves of horse. A piece of the background below, with part of the standing warrior's left foot, is restored. The sima proper has a thick, perforated torus at the lower edge, which serves as a plinth for the figures, and a row of thick concave strigils above, curved outwards.

Colouring: — Flesh of men, dark red; on cuirasses, traces of decoration in red and black; horse, cream with red mane and tail; background, black; strigils, white with red central stripes and black interstices; on torus, traces of zigzag stripes in black.

Height 48 cm., length 58.5 cm.

Florence, Museo Archeologico, No. 4932.

I: 24 — Antefix representing a silen and a maenad moving towards the right, holding each other by the wrists. The maenad, who is in advance, wears a long chiton and himation; the silen is nude. The figures stand on a high rectangular base. The head of both is missing. The style and attitudes of the figures recall the antefixes Nos. II: 13 a—c from Satricum. The antefix is said to come from Southern Etruria or from Latium.

Total height, as preserved, 28 cm.; height of figures, as preserved, 23 cm.

Siena, Chigi-Zondadari Collection: Pellegrini, *StM*, I, 1899—1901, p. 145, No. 6, with fig.

I: 25 — Antefix in the shape of a female head, with oval face and archaic features. The hair is crimped above the forehead and hangs in thin pearl-string tresses on either side of the neck. The head is adorned by a diadem and by two necklaces, painted red. A small part of a strigilated shell remains; the flat, rectangular base, now partly broken, is decorated with a maeander pattern in red and black.

Height 19 cm.

The antefix is said to come from Caere; but cf. pp. 12 f. above.

Siena, Chigi-Zondadari Collection: Pellegrini, *StM*, I, 1899—1901, p. 145, No. 8, with fig.; Van Buren, *FTR*, pp. 19 f. (Antefixae, Div. IV, type XVII).

I: 26 — Small fragment of a revetment plaque, broken above, to the left, and below, and with a straight vertical edge to the right. In the upper fracture is a trace of a nail-hole. The plaque was decorated with a representation in relief, of which there remains the upper part of a female figure. The nude breast is facing, the head is thrown back in profile, and the left arm, now partly missing, is stretched straight upwards; it probably held a piece of drapery, traces of which are visible on either side of it. The features are regular but rather coarse; the hair, which is partly torn away, probably fell over the breast. The relief probably represented a dancer; cf. the fresco of the right wall of the Tomba del Triclinio at Tarquinia, where a dancer is represented in a similar attitude (Weege, *Etr. Malerei*, Beilage I and pl. 31).

The clay is yellowish, coarse, with black foreign particles; on the surface are traces of a whitish engobe.

Height 9 cm., width 8.3 cm.

Hamburg, Museum für Kunst und Gewerbe: v. Mercklin, StE, 11, 1937, p. 383, pl. XLVII: 2.

I: 27 — Small fragment of a revetment plaque, broken on all sides, with traces of a representation in relief. To the right are the hindquarters and tails of a pair of horses walking towards the right. To the left, behind the horses, is part of a round shield with emblem in the form of a horse's head, executed in relief. Above the shield is a trace of a lance held obliquely to the right. From the fact that the outside of the shield is turned towards the spectator it has been inferred that the warrior who carried the shield was walking towards the left, lance on shoulder. Since, however, there is no example among other similar terracotta plaques of figures walking in opposite directions, and since the emblem of the shield is turned to the right, we must conclude that the warrior walked in the same direction as the horses; the vase painting Pfuhl, MZG, III, fig. 335 is no example of a shield carried with its emblem in a reversed direction. The warrior, consequently, carried the shield on his right arm, an inconsistency which is no doubt due to the artist's inexperience in making moulds; cf. the plaque No. 1 from Vignanello (p. 150). The style of the relief reminds one of the plaque No. I: 3 from the Forum, Rome

The clay is coarse and yellowish-red in hue, the relief ground is coloured red.

Length 15.5 cm., height 9 cm.

Hamburg, Private Collection: v. Mercklin, StE, 11, 1937, p. 385, pl. XLVII: 3.

I: 28 — Archaic female head, from an antefix. Longish oval face with narrow eyes, smiling mouth, and hair in horizontal, waved strands above forehead. Disc-shaped ear-rings and traces of diadem. Remains of bust below chin and of attached buttress at back.

Colouring: — Traces of red on lips, ear-rings, and diadem; of black on eyelids and irises.

Height 15 cm. Late VI century B. C.

Hamburg, Museum für Kunst und Gewerbe: v. Mercklin, AA, 1928, cc. 391 f., fig. 105.

I: 29 — Fragment of a revetment plaque decorated in relief with a row of eleven-petalled, cordoned palmettes hanging from a series of arching fillets ending in volutes linked in pairs, from which spiral tendrils branch off; from these spirals, between the palmettes, hang lotus-flowers, each of which is surmounted by a smaller lotus, within the arches. The lower edge is straight; to the right is a flanged edge of juncture.

Colouring: — Palmette petals, alternately red and black, with white cordons; palmette bases, red; lotuses, red and white; volute fillets, white; background inside arches, black, for the rest, red.

Length 22.5 cm.; height 14.5 cm.

Said to come from Sicily, but probably from Etruria or Latium. End of V century B. C.

Hamburg, Museum für Kunst und Gewerbe: v. Mercklin, AA, 1928, c. 390, fig. 103.

GROUP II.

V—III century terracottas.

II: 1 (Pl. 158: 536) — Antefix in the shape of a female head, with regular features of V/IV-century type. The hair is rendered in thin, wavy strands, parted over the forehead and carried back above the ears, from which it falls to the shoulders. The ears are small, without rings. On the head is a smooth cap edged with four rows of oval beads. Round the neck is a simple necklace, below which are traces of the upper hem of a tunic. The head is arched over by a narrow torus ending in small spirals just below the ears. Outside this are traces of a flat shell. The back of the head is hollow; there are traces of a cover-tile with a vertical strut, and of two attached buttresses on the sides.

Colouring: — Flesh, white; brows and eye-lashes, black; irises, red, outlined with black; lips, red; hair, dark reddish-violet with yellow stripes on strands; cap, hem of tunic, and background of shell, dark reddish-violet; rows of beads, and necklace, yellow; torus, white; on base, white meander filled in with dark red above and black below.

Height 30.5 cm.

This antefix is very similar to some specimens discovered in the Campo della Fiera at Orvieto (No. II: 2, pl. 72: 244); an identical specimen, said to be in the Museo dell' Opera del Duomo at Orvieto (I have not been able to find it there), is reproduced in Tarchi, AUS, pl. LXXIV: 2. All this makes an attribution to Orvieto very likely.

Copenhagen, Ny Carlsberg Glyptotek, IN 2479.

II: 2 (Pl. 158: 537) — Antefix showing a maenad's head, similar to specimens found at Orvieto (Via S. Leonardo, I: 7, pl. 62: 202). The shell is fragmentary, the base missing. The irises and pupils are marked by incisions.

Traces of colouring: — Fillets encircling head, white with a red stripe between them and a black knob at centre of volutes; palmette petals, white with red tongues; roses, red with bluish-black sepals; scrolls and arching ribbons, white; ground, bluish-black except inside scrolls, where it is red.

Rome, Villa Giulia: Della Seta, VG, p. 209, No. 26743.

II: 3 (Pl. 158: 538) — Antefix showing a female head with longish, oval face and coarse features. The hair is parted and combed to the sides in undulating strands which hide the ears and fall over the base, three on either side. On the head is a thick wreath of small leaves, and round the neck is a string of beads and reels. The head is arched over by a torus ending with a palmette on either side of the head, somewhat below the ears. From this torus spring a series of concave strigils which formed the shell; most of them, however, are now broken away. The base is flat and rectangular. Back of head hollow; fragment of cover-tile and flying strut.

Traces of colouring: — Lips, red; on torus, oblique stripes of red and black; palmette petals, alternately red and black; on strigils, central stripes alternately red and black.

Height as preserved 23 cm.

Vatican, Museo Etrusco Gregoriano: Seroux d'Agincourt, Recueil de fragmens de sculpture antique en terre cuite (Paris 1814), pl. XV: vii, viii.

II: 4 — Antefix showing a female head, coarsely modelled, with parted hair, diadem, and large buckle-pendants in the ears. The head is arched over by a thin torus ending with a palmette on either side, just below the ears; from the torus issue a series of short strigils forming a shell similar to that of the previous antefix. No traces of colouring.

Height 24 cm.

Geneva, Musée d'Art et d'Histoire: Catalogue du Musée Fol. Antiquités. Première Partie (Geneva 1874), p. 167, No. 779; Le Musée Fol, I: 1 (Geneva 1874), pp. 45 ff., pl. XXI.

II: 5 (Pl. 158: 540) — Antefix showing a silen's head crowned with a wreath of ivy-leaves, and surrounded by a thin fillet ending in palmettes below, and by a shell of short, blunt strigils. Traces of red on face, of brownish-black on hair and beard.

Height 28 cm.

Paris, Bibliothèque Nationale, No. 5893.

II: 6 (Pl. 158: 539, 540) — Two antefixes showing a silen's head, identical with specimens found at Orvieto (Belvedere, No. II: 34). The specimen in the Bibliothèque Nationale at Paris is almost complete, except for a piece of the shell and base to the right, which is restored. The specimen in the Villa Giulia lacks almost the entire shell, but its polychromy is very well preserved. The flesh is light red; the eyeballs, light blue with red irises; the hair is dark red; the beard and moustache, brownish black; the ivy-leaves of the wreath are light blue, with white berry-clusters and red fillets; the ribbons encircling the head are white, with a red stripe between them and a red knob at the centre of the volutes; the background of the shell is dark red, and the base, light red. At the back is a fragment of a cover-tile with a small, flying strut ending, where it is attached to the antefix and to the tile, with a trifoliate ornament; at either side, where the tile joins the antefix, is an oval piece of reinforcement (see pl. G: 5).

Rome, Villa Giulia: Della Seta, VG, p. 209, No. 25177.

Paris, Bibliothèque Nationale, No. 3340.

II: 7 (Pl. 159: 541) — Fragmentary antefix representing the »Persian Artemis«. The breast of the goddess faces the front, while her legs and feet are in profile to the right. She wears a long chiton with apoxygma, arranged in regular swallow-tail folds. From her waist issue two curved wings, which supported the two flanking lions; of the latter, however, remain only some traces of the paws. The figure's head is broken away, and so are the arms and the wings which probably rose from the shoulders. The figure has long, pointed boots, from which spring small wings, pointing backwards; on the right foot, moreover, is a third wing pointing forwards, apparently for the sake of symmetry. The figure rests on a flat, rectangular base. Fragment of cover-tile and flying strut.

Colouring: — Chiton, white with a black hem below and a black and red swastika on legs; apoxygma, dark red with a white border edged with black; covering part of wings at waist, white with red border; wing feathers, alternately dark red and white, the latter with black central stripes; boots and covering parts of small wings, dark red; small wings, white with alternate black and red stripes marking feathers; on base, white maeander filled in with red above and black below.

Height as preserved 42.5 cm.

This figure has been thought to represent a gorgon or a Victory. Its general scheme, however, is that of the »Persian Artemis», and that it really represents the *πότνια θηρῶν* is shown by the traces of lion's paws left on either side of it. The well-preserved polychromy points to a date earlier than most antefixes showing this motive, and so we have here, probably, the earliest example preserved of this type of divinity used for architectural decoration. The date is probably the V century B. C.

Rome, Villa Giulia: Furtwängler, MW, p. 253; Ducati, RM, 27, 1912, p. 257, note 3; Helbig, Führer, II, p. 284, No. 1671; Della Seta, VG, p. 208, No. 25172; Van Buren, FTR, p. 28 (Antefixae, Div. VIII, type I); Andrén, SIR, II, 1932, p. 107, note 9.

II: 8 (Pl. 160: 550) — Fragment of a revetment plaque showing a female head in relief. The face is round with regular features; the hair is in a mass of wavy strands radiating from the partition above the forehead. In the ears are disc-shaped rings, each with three berries. The head was surrounded by a concave band, and from the chin issue the remains of two S-spirals. This shows that the fragment formed part of a plaque decorated with the common design of palmettes in two rows, upright and hanging, encircled by a serpentine band, and connected by S-spirals; in this series of plaques, however, every second of the upper palmettes was replaced by a head like the one preserved on our fragment, or by a male head alternating with the female one. Such plaques have come to light at Lanuvium (No. II: 16), at Ardea (Casalinaccio, No. II: 10), and at Palestrina (No. IV: 6). The head here described, however, is more carefully executed and better preserved than the specimens from the sites mentioned. In the space to the right is a small erect palmette. Near the chin is a round nail-hole.

Colouring: — On flesh, traces of rose; on lips, traces of red; brows and eyelids outlined in brownish black; hair, reddish-brown with strands marked in yellow; ear-rings, yellow; serpentine band and spirals, white; base of palmette, yellow; relief ground, red.

Dim. 16 × 19 cm.

Lund, Author's Collection.

II: 9 (Pl. 159: 548) — Part of a narrow frieze decorated with sea-horses, dolphins, shells, and rock-weed, executed in relief. Below is a wave-pattern running to the right; above is an egg-moulding. The back is flat, the upper arris bevelled away. The joint edge is preserved to the left; it is rebated at the back to about half the thickness of the plaque, probably to allow for the overlap of an adjoining plaque. The opposite end is broken away; near the fracture the plaque is bent at an obtuse angle.

Colouring: — Fins of sea-horses and dolphins, red, as are also some of the shells and bladders of the sea-weed; eggs of upper moulding, alternately red, yellow, and white(?); wave-pattern, probably red.

Height 20 cm., length as preserved 50 cm.

Copenhagen, Ny Carlsberg Glyptotek, T 148 a.

II: 10 (Pl. 159: 547) — Fragment of an L-bent tile decorated on its vertical front side with sea-horses and dolphins in relief, cream with red fins and serrate stripes of red on body, on a brownish-black ground. Above and below are narrow roll-mouldings, decorated

with oblique bands of red and brownish-black. On the underside are traces of a geometrical pattern in red and black. At the back are traces of the broken tile. Height 14 cm.

Vatican, Museo Etrusco Gregoriano.

II: 11 — Two terminal tiles, forming part of a low sima. The sima is decorated in relief with a series of palmettes and lotuses hanging from a row of spirals set two by two, under a row of short concave strigils. The sima is backed by small buttresses, two on either tile. The tiles have the usual contrivances for insertion and overlapping at the ends. No traces of colouring.

Length of tile 73 cm., width 58 cm.; length of decorated front part 57 cm., height 21.5 cm.

Florence, Museo Archeologico, Nos. 4927—28: Durm, BER, p. 82, fig. 90.

II: 12 — Fragment of a terminal tile decorated with lily-cups and roses growing in pairs, on long curving stalks, from a straight, horizontal stem in the middle; above is a series of convex strigils. The fragment is similar to the type No. II: 6 d from Tarquinia. No traces of colouring.

Height as preserved 35 cm.

Florence, Museo Archeologico, No. 75463.

II: 13 — Fragment of a revetment plaque, partly restored, showing a pattern of palmettes, lotuses, and scrolls similar to that of the lower field of the plaques No. 21 from Talamone. No traces of colouring.

Height of plaque, including roll at upper edge, 27 cm.

Florence, Museo Archeologico, No. 4929.

II: 14 — Fragment of revetment showing, from below, a row of dentils, an egg-and-dart moulding, a flat ribbon, and traces of a fascia decorated with branching S-scrolls from which rose palmettes and lotuses.

Colouring: — Dentils, white with black interstices; eggs, alternately red and blue, with white edges; darts, white filled in below with red; flat ribbon, white with a dark red stripe at lower edge; scrolls, white, on a ground black above, red below.

Dim. 16.5 × 14 cm.

Rome, Villa Giulia: Durm, BER, pl. to p. 75 (v); Della Seta, VG, p. 211, No. 25173.

II: 15 — Fragment from upper part of a terminal tile, curved outwards and decorated with a pattern of palmettes and lotuses in relief, rising from branching scrolls. In the top surface is a groove for a cresting. The palmettes have seven lanceolate petals, with a raised rib in the middle.

Colouring: — Palmette and lotus petals, white; lotus calyx, dark red; scroll, white; ground, light blue, except above lotuses and below scrolls, where it is red.

Dim. 24 × 24 cm.

Rome, Villa Giulia.

GROUP III.

III—I century terracottas.

III: 1 (Pl. 159: 543) — Antefix representing the »Persian Artemis«, standing to front, clad in a long chiton with long apoptygma and elbow-sleeves buttoned on the sides; having two large, lowered wings growing out from the shoulders; and holding in either hand one forepaw of a rampant panther, which rests on the same plinth as the goddess. The goddess' hair is in loose, wavy locks and strands, which fall down over her shoulders. She wears a necklace of beads, and bracelets of similar beads; round her waist is a girdle with round buttons. The upper part of the wings are broken away. Cover-tile and flying strut. Light yellowish-red clay with reddish-brown grains of pozzolana; no traces of colouring.

Height 46.5 cm.

Rome, Villa Giulia: Helbig, Führer, II, pp. 283 f., No. 1670; Della Seta, VG, pp. 208 f. No. 25179.

III: 2 (Pl. 159: 542) — Lower half of an antefix representing the »Persian Artemis«. She stands facing the front and wears a long chiton with many folds and an apoptygma girdled with a belt adorned with round knobs. She had two lowered wings, of which, however, only the curling points are preserved. In her right hand she holds one forepaw of a rampant lion, in the left a forepaw of a rampant lioness. Both animals have collars.

Colouring: — On chiton, traces of red; on goddess's arms, traces of rose.

Height as preserved 30.5 cm.

Vatican, Museo Etrusco Gregoriano: Seroux d'Agincourt, Recueil de fragmens de sculpture antique en terre cuite (Paris 1814), pl. XXI: vii, p. 55.

III: 3 (Pl. 159: 546) — Antefix showing a bearded silen carrying a winged cupid on his back. Both are nude, save for some pieces of drapery which cover their legs. The cupid's head is broken away, and that of the silen is damaged. No traces of colouring. Fragment of flying strut at back.

Height 41 cm.

Vatican, Museo Etrusco Gregoriano: Seroux d'Agincourt, Recueil de fragmens de sculpture antique en terre cuite, pl. XIV: iv, pp. 31 ff.

III: 4 (Pl. 159: 544) — Antefix representing a winged female figure, standing frontally with a lyre in her left hand, set on a pillar. She is nude except for a piece of drapery which is drawn up between her legs; on her head is a diadem. In the crown is a hole for a meniscus. No traces of colouring.

Height 47 cm.

Vatican, Museo Etrusco Gregoriano: Seroux d'Agincourt, Recueil de fragmens de sculpture antique en terre cuite, pl. XII: iii, p. 28.

III: 5 (Pl. 159: 545) — Upper part of an antefix in the shape of a nude male figure, winged and bearded, who stands frontally playing the syrinx, which he holds with both

hands. The head is covered by an enormous mass of curly hair; in its top is a hole for a meniscus. At the back is a fragment of a flying strut. No traces of colouring.

Height as preserved 23.5 cm.

Munich, Museum antiker Kleinkunst, No. 5516.

III: 6 — Upper part of an antefix showing a bearded male figure in the same attitude as the previous one, and playing the syrinx like this. He is nude save for a chlamys which covers his shoulders. Flying strut, and hole for meniscus; no traces of colouring.

Height as preserved 27 cm.

Geneva, Musée d'Art et d'Histoire: Catalogue du Musée Fol. Antiquités. Première Partie, p. 169, No. 787.

III: 7 — Fragmentary antefix showing a winged male figure, nude, playing the syrinx in the same attitude as the previous two figures. Very coarsely worked and badly damaged; traces of red on face. Hole for meniscus.

Height as preserved 27 cm.

Rome, Villa Giulia: Della Seta, VG, p. 207, No. 25171; Van Buren, FTR, p. 28 (Antefixae, Div. VIII, type II).

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Lund 1940, Håkan Ohlssons boktryckeri.